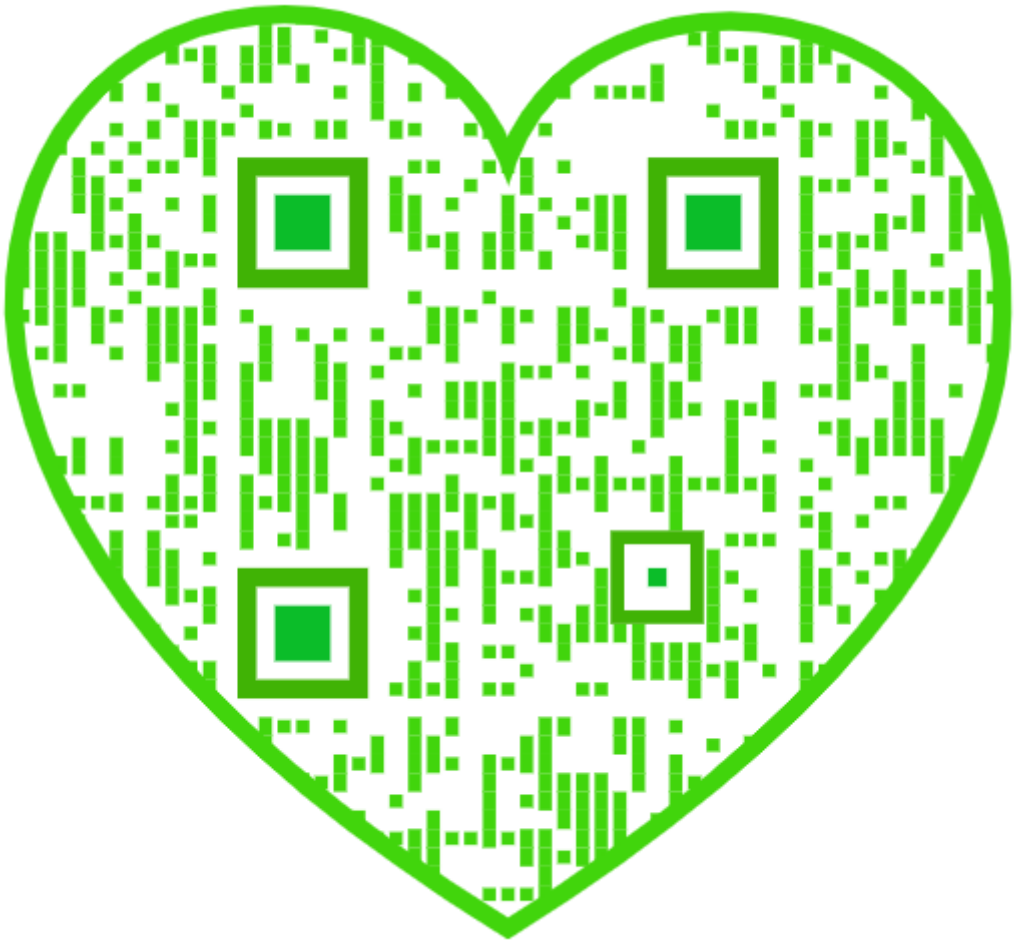

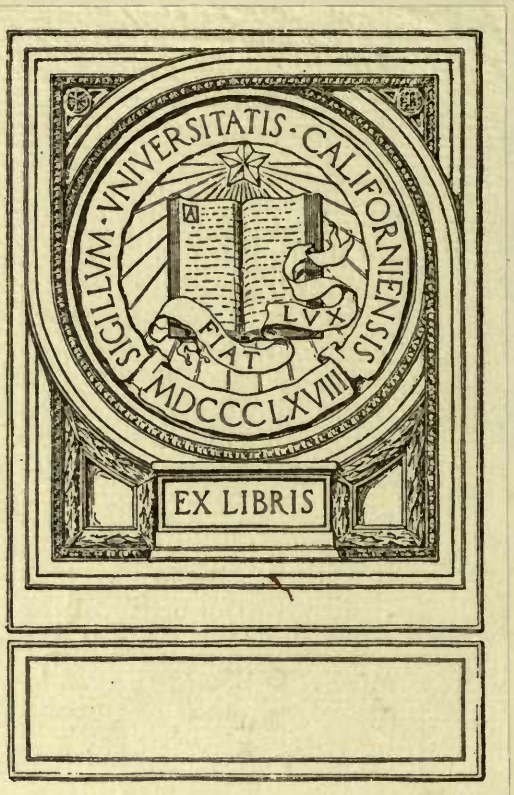
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ART IN PHOTOGRAPHY

WITH SELECTED EXAMPLES OF EUROPEAN AND AMERICAN WORK

EDITED BY CHARLES HOLME

UNIV. OF CALIFORNIA

OFFICES OF 'THE STUDIO,' LONDON, PARIS, AND NEW YORK MCMV

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PREFATORY NOTE

THE progress that has taken place during the last two or three decades in the art of photography is one of the many remarkable phenomena of the nineteenth century. In part, at all events, this progress may be due to the improvement which has been effected in every detail of the material and appliances connected with it; but if this has been notable, still more so has been the improvement, technical and artistic, in the manipulation of them. The camera has ceased to be the master and has become, as it should be, an instrument more and more controlled by the mind of the individual who manipulates it; and this instrument is now employed by men endowed with artistic perception and feeling, who are able to give expression to their ideas in a manner satisfactory to the artistic instinct or perception of the world at large.

That the artistic perception was not altogether absent among operators in the early days of camera work is well shown in the prints by D. O. Hill, which we are able herewith to reproduce by the courtesy of Mr. Andrew Elliott of Edinburgh. Mr. Hill was a member of the Royal Scottish Academy, and in the year 1843, at the suggestion of his friend, Sir John Herschel, made use of the, then, new process of photography to aid him in the painting of a picture in which no less than 430 portraits had to be included. So successful was he in his use of the camera that portraits of all the leading Edinburgh people were afterwards produced by him, and he will probably be known in the future as the father of artistic photography.

The aim of the Editor in the preparation of this special number has been to bring together examples of the best work done in recent years by the leading photographic artists in Europe and America; and a special effort has been made to ensure that the reproductions shall retain as much as possible of the quality of the original prints. He desires to express his thanks to all those who have aided him by placing material at his disposal and in various other ways. Especially are his thanks due to Mr. J. Craig Annan, Mr. A. Horsley Hinton, Mr. Clive Holland, Miss A. S. Levetus, Miss Maude Oliver, Mr. Alfred Stieglitz, Mr. E. J. Steichen, Mr. A. L. Coburn, Sgr. Guido Rey, and to Mr. Max Ferrars, who has followed up the beautiful and remarkable series of photographs reproduced in his work on Burma by another fine series from the Black Forest (including the one reproduced herein), which have been used to illustrate some dialect poems under the title "Wälderlüt," published by Moritz Schauenburg.

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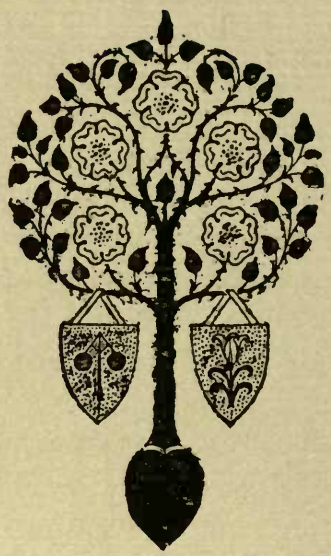

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Some Notes upon the Pictorial School and Its Leaders in France. By Clive Holland
Pictorial Photography in Austria and Germany. By A. Horsley Hinton
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ARTISTIC PHOTOGRAPHY IN GREAT BRITAIN.

EN years or so ago we remember reading in a leading magazine a statement that Photography threatened to become a fashionable hobby. The passage of the years since then has shown that it was destined to become much more. With scores of workers it has long ago passed from out the hobby stage, and in their hands has become endowed with the semblance of an art.

In no "school" has the advance towards the art side of photographic knowledge and practice been more marked than in the British. And the band of earnest and successful students and workers who to-day produce pictures in the place of what are sometimes contemptuously referred to as "mere photographs" occupies a position second to none in the world which is interested in the advance of photography as an art.

To many of the leaders of the British school, whose work has been reproduced in the present publication, photography is a serious as well as an engaging pursuit. One which, whilst revealing almost daily some new phase or development of beauty, is yet so elusive that the worker, fascinated, is still led on to attempt further discoveries and further attainments.

Photography is one of the most popular methods of art because it is capable of answering so exactly to the sentiments and attainments of the individual worker. Recent years, too, have added much to its charm by opening up new possibilities to those who pursue it as something more than a mere hobby or method, or as a means of roughly recording fleeting scenes or impressions. To many even of those who have neither the natural gifts nor sentiment necessary to great artistic achievement, it proves a golden key, unlocking for them interests in nature and art which hitherto had been unknown and perhaps even unsuspected. And when all has been said by those who are inclined to oppose its claim to rank as one of the arts, the indisputable fact remains that it is one of the most educative and cultivating of those pursuits which are so near the borderline which divides art from mere craftsmanship that it is difficult to assign to them an exact position.

From time to time attempts have been made to "place" Photo-

graphy, or the Art of the Camera, with some degree of exactness. Most, however, of these have been foredoomed to failure by reason of the rapid developments which not only the technical but also the art side have recently undergone. What is true of its general limitations to-day may not be nearly so true to-morrow, next week, next month, or a year hence.

There are many who are of the opinion that Photography's claim to be an art is being most surely and steadily advanced along the lines of pictorial composition; the elimination either by treatment of the negative or of the print of the superfluous and the crude; and the more subtle and artistic methods of printing which have during the last decade, and even during the last five years, come into general favour with its best exponents, and have at the same time brought about so distinct and advantageous a change.

But, as has been so often said, it is the spirit at the back of all photographic work, in a word the mind behind the focussing screen, and in the dark room, and the sentiment which is brought to bear when the actual print is about to be produced or the initial experiment in printing made, which may or may not go far to support the claim that the results attained are artistic.

Many workers are given to take themselves—not their work—too seriously, and are prone to relegate the negative to an altogether subsidiary position as regards the picture. It is little use to adopt this course unless there be something in the training or temperament of the individual capable of producing that too frequently rare result, a photographic picture in which real sentiment and personal expression is evident. It is pretty safe to assert that where such results are attained they are more often than not brought about by either the trained or innate artistic perception of the worker rather than by the adoption of any of the canons which are held by some to govern the production of prints laying claim to be pictorial.

Without the natural gift of artistic expression, all the art knowledge in the world will, in nine cases out of ten, when applied to photography prove futile. The elements of composition which go to the making of painted pictures may be acquired, but with the camera one is confronted by a medium of expression far more uncompromising than that afforded by a colour box. It is the knowledge and intuition which brings about the softening and modifying of the uncompromising character of the results usually obtained by the camera; the power of elimination of the crude or superfluous (so far as possible) on the actual negative, and afterwards on the print itself; and the introduction of atmosphere and

personal feeling which goes to the making of such works as evoke admiration. Without these qualities all the art recipes in the world are likely to prove dangerous and useless.

It is the possession of perceptive and selective powers, and of what is commonly known as the artistic instinct, that has enabled the masters of all schools to triumph where mere technical ability and knowledge of canons and rules has so often resulted in only qualified success or even in unqualified failure. If laws and rules had been the primary factors in the production of works of art, whether of painting, of architecture, or of photography, those works would be to-day precisely what they were in past ages. There would have been neither advancement towards perfection nor the natural development and unfolding of the individualism which has proved the salvation of art at various crises, and has served to retain its freshness and assist its development throughout the centuries.

In photography as in painting the old order changeth, and in regard to individuality eccentricity has often to be condoned, if not even pardoned, for the sake of the ultimate results; when the spirit of revolt against any particular method of expression or school has had time to grow less insistent, and the revolutionists to, as one says, "find" themselves.

Innovators have always been terrible to the man in the street. But in art, as in other walks of life, frequently it is not possible to attain a hearing or attract attention to even serious developments without some beating of drums. Another point. Extremists who have let their discoveries in pictorial work run wild, have, nevertheless, often served a useful purpose by challenging antipathetic and severe criticism. Art lives and advances by criticism of the right sort, and much that is valuable in present day methods of photography has resulted from what has at first been too noisy a revolt from the conventions, and from that aspect and view which had served a former generation of even the workers of the year before last.

It is, indeed, to a series of such revolts that present day pictorial photography owes its individuality, charm, and increasing freshness of view. Twenty years ago, nay even a decade ago, the walls of our chief exhibitions showed photographs, whether landscape, portraits, figure studies, or genre, which were more remarkable for fidelity than pictorial merit; were rather transcripts than renderings of the subjects chosen. Now, happily, few exhibitions are held without some pictures of outstanding merit on the pictorial side being shown, and many works which, whilst frankly and purely

photographic, are from the artistic perception of their originators and the methods of production chosen far removed from "the old style of thing," and possess in a marked degree evidences of the worker's skill and artistic taste.

It is now, indeed, possible to tell a photograph by almost any leading and well-known worker at a glance, to distinguish the style as easily as to tell a Sargent, a Brangwyn, a Wilson Steer, an Orchardson, a Le Sidaner or an Emile Claus. This fact not only lends dignity to the works themselves, but also forms the strongest possible argument that Photography, like all arts, is evolutionary, and in a word—is an art.

The most recent developments of the pictorial school of photography, whether it be those of Great Britain, France, or America, will be seen to be an adaptation or modification of the methods which created so much comment and gave rise to so much often adverse and bitter criticism on their introduction some five or six years back. Many of the most prominent and successful workers in Great Britain have recognised that at the outset the extreme pictorialists, who were many of them willing to sacrifice everything to effect and for the attainment of a resemblance to painting, were, in fact, checking the truest and sanest development of their art. That, indeed, greater success and greater honour would be achieved by a less close following of the art of painting as practised at the present time. The limitations of photography as regards the rendering of colour, and the fact that the elimination of the superfluous is not easy of accomplishment, prevent it, at all events at present, being considered on the same plane as painting, or gaining its chief successes in a similar way or by identical methods. In the case of both landscape and portraiture it has been found over and over again that to succumb to the ruse of excessive diffusion of focus and flat low tones in the hope that the resultant photograph may be considered to have been evolved by the same methods as a modern painting by a member of the "impressionist" school, is but to court ridicule by artists, and invite the stigma of failure at the hands of the less educated. As in a monochrome drawing tone values and a good range of them constitutes with symmetrical form the chief charm and elements of success, so in a photograph for it to be well and suitably printed and the original negative perfectly exposed with a long range of tones will prove the best factors in obtaining a success. Coupled, of course, with those of artistic perception, good technique and individualism which cannot be spared either from painting or from photography.

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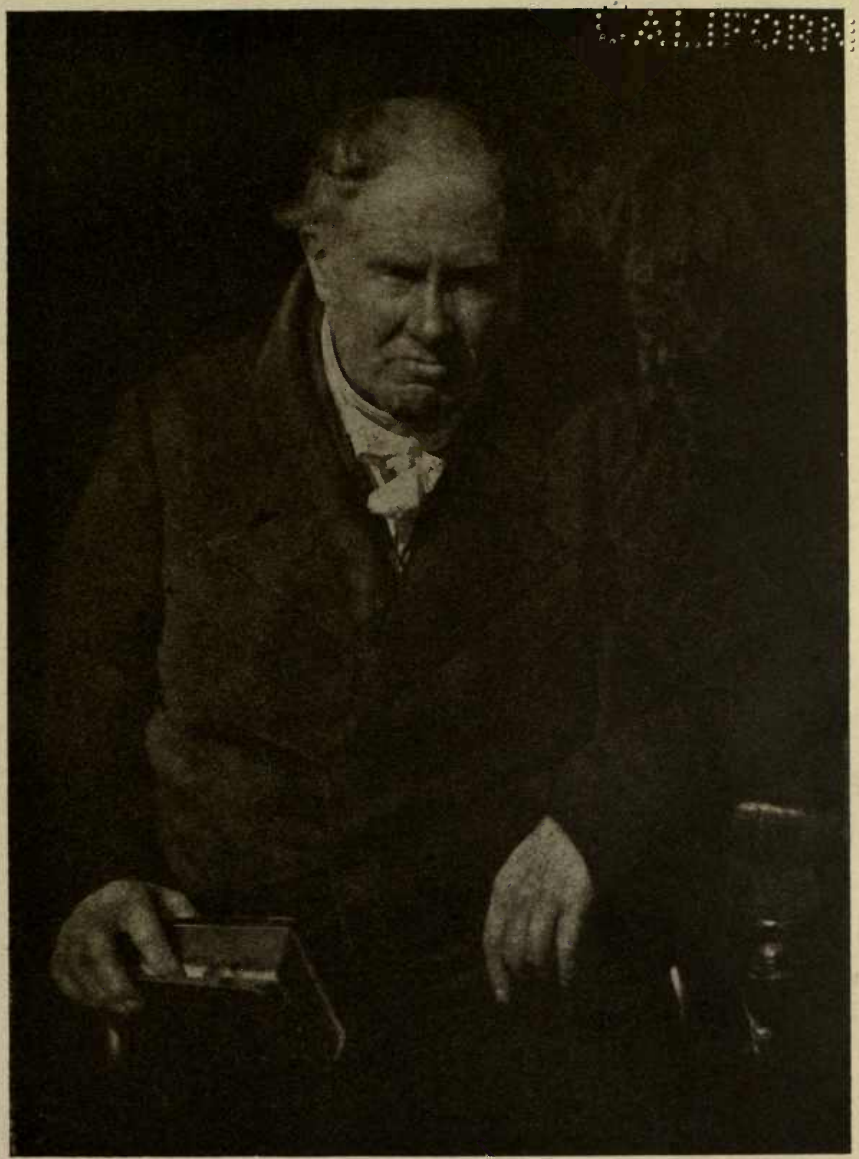

PROFESS
OR·MUNRO
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A careful examination of the pictures of the leading workers of both countries, and of the reproductions in the present publication, will clearly indicate how considerable a debt modern photography owes to painting, and how thoroughly justified the less extreme followers of the pictorial schools have been in the course along which they have been travelling during the last six or seven years.

The newer schools which have arisen adopted as their ideals of success the infusion into the hitherto too literal work of the camera, of all the sentiment and poetry of nature and atmosphere which is possible, tempered by an endeavour to impress also upon the result some measure of individualism.

To the foundation of the Photographic Salon in 1893 by a body of pictorial workers calling themselves "The Linked Ring," pictorial photography in Great Britain owes much of its present day position and development. Most of the more prominent members are exhibitors at "Shows" where the pictorial side of photography is a feature, and at the American Photographic Salon, and the Exhibitions of the Photo Club de Paris.

Their names and those of workers who have become almost "household words" where there is a serious photographer in the family, do not need detailing here. Many of them speak for themselves in the following pages in a more satisfactory manner—by their works.

Nor is it necessary, indeed, to hark back into the past with a list of those to whom the more pictorial elements which have crept into the work of the present day may be traced. But amongst the followers of landscape and genre who in the eighties produced pictures in contra-distinction to photographs, even though the machinery employed to more modern eyes appears at times somewhat laboured, we cannot pass over the late H. P. Robinson. And amongst those who long ago produced portraits which were more than "likenesses," one may mention Frederick Hollyer.

As in art so in photography, it has not been given to many workers to attain conspicuous success in more than one field. The landscape school is almost as marked amongst photographers as painters; the same applies to that of architecture, portraiture, genre, marine, figure studies, Nature work, flower studies, and the several other divisions and sub-divisions into which the art of photography as well as that of painting may be split up.

In the first-named few have done more to advance its pictorial side than Messrs. A. Horsley Hinton, Charles Job, George Davison, Alex. Keighley, Charles Moss, Dan Dunlop, Mrs. Dumas, and Mrs. M. C. Cottam.

The work of Mr. Horsley Hinton has a distinction of lighting which is often absent in the equally successful but less pleasing pictures of other workers in the same school. And probably much of his success, as regards both the sentiment and the poetic feeling which is so prominent a feature in his work, comes from that conservatism as regards subject which most of his best known work shows. "That's a Horsley Hinton, I'm sure of it," is almost as frequently an overheard remark at the Salon or other leading exhibition as "That's a Sargent" is at an exhibition of the Royal Academy. An examination of any considerable number of his pictures will speedily show that though a leading "pictorialist," he has taken up a midway position as regards his own work, at least between the "sharp all over" and the "extra fuzzy" schools. It is obvious that his chief aim is to arrest and hold the attention without wearying the eye by extremely sharp or minute definition, and to produce rather what the average eye would see than what the lens sees. As a general rule his materials are of the simplest; in less skilful hands, indeed, they would be almost inadequate as regards the possibilities of picture making. But by lighting, by the introduction of a suitable or the "saving" of a natural sky, an impressive and often artistically valuable result is achieved.

His "Beyond" in the Salon of 1903, merely a group of trees in a wide expanse of softly lit field, was even simpler in composition than many of his most successful efforts at picture making, and was an object lesson of no small value as to the right use of material, and the correct application of the primary elements of composition.

We have placed Mr. Hinton in the very front rank of British landscape pictorialists, but, like many another, he has at various times made excursions into other fields of photographic work. We remember several excellent figure studies, and at least two or three portraits of distinction of his. But these, from their almost entire if not entire absence from amongst his exhibited work of late years, must only be considered with him as by-paths in photography of a more or less experimental and personal nature.

Of all landscape pictorialists, we are inclined to think, Mr. Horsley Hinton provides the most useful lessons in the value of the foreground, the importance of clouds and sky both from a pictorial point of view and as an element of poetry, and the undeniable advantage of a painter-like scheme of chiaroscuro. His work, too, refutes the contentions of those who plead the artistic claims of much diffused focus, whilst at the same time it shows that a sharp all-over picture does not give either the most pictorial nor even the

truest idea of natural scenes. These are the lessons which almost all Mr. Hinton's admirable productions teach in a more or less degree ; lessons which are valuable alike to the advanced student as to the tyro.

Mr. Charles Job, who during the last fifteen years has found so many charming pictures of woodland and river scenery in Sussex, may be almost said to belong to the same school of pictorial photography as Mr. Hinton. But with one distinction ; he has shown greater catholicity in the selection of his subjects, and, as a general rule, deals with wider and more extended landscapes. His beautiful pastoral, " Coombes, Sussex," in the Salon of last year will not soon be forgotten.

Mr. Job is also one of the most versatile of workers, and has succeeded in other fields than that of landscape. We have seen beautiful marine studies, such as " Evening Calm," a fine rendering of still water and shipping alongside a quay ; portraits or figure studies such as " On Guard ; " and animal studies with a landscape setting such as the poetic and well-known " Return of the Flock " of his, which go far to prove that versatility does not always indicate weakness.

Mr. George Davison's work is somewhat similar in character to that of Mr. Job in that he too shows a wonderful range of field, and has attained success in several distinct departments of photography. In his earlier days he did much work of a class which is becoming now associated with the name of Mr. Walter Benington—work in which the " spirit " of London met with artistic expression. Of this character are his well-remembered " Charing Cross Foot-Bridge," and " Oxford Street." Both of these possessed many painter-like qualities, but it is to his later work one must look for the maturing of the personal touch which has placed him in the front rank of modern pictorial photographers. His picture reproduced in the present volume shows how thoroughly in sympathy he is with the artistic advance photography has made during the last four or five years.

Amongst the earliest workers to become what has been somewhat contemptuously called " Gum Splodgers " must be reckoned Mr. Charles Moss, whose work has been seen at most of the chief exhibitions during the last ten or fifteen years. His field has chiefly been landscape and marine. And into most of his pictures one finds introduced an atmosphere which adds materially to what are undeniably well composed and well selected subjects. A general survey of his work leads one to think that he is less individual than

some workers of similar calibre, perhaps because he has assimilated so much of what is best in the work of different "masters," and of different schools. His famous "Sand Dunes," produced, if we remember rightly, nearly a dozen years ago, might be by Mr. Horsley Hinton, whilst, if we may be pardoned the phrase, his "Sunset" is distinctly Keighleyesque; and several of his marine studies might be by Inston. But by this it is not for a moment to be inferred that originality of conception is lacking in many of this truly artistic worker's pictures.

Few modern pictorialists have made a more rapid advance into the very front ranks than Mr. Alexander Keighley. Less than ten years ago he was exhibiting work which foreshadowed little of the sentiment, atmosphere, or chiaroscuro of his later pictures. It was pretty, and technically above reproach, rather than either personal or truly pictorial. The evolution of Mr. Keighley as a pictorial worker provides one of the most interesting and instructive studies. It may almost be said to have commenced the following year (1897) when "The Signal Box" was shown, a very unpromising subject, into which Mr. Keighley succeeded in introducing a sentiment which foreshadowed the development along pictorial lines which he was commencing to tread. Since then his progress has been extremely rapid.

We have heard the comparison made quite recently at his "one-man show," held in the Reading Room of the London Camera Club, between many of his pictorial results and the works of Corot, Millet, and Joseph Israels. That Mr. Keighley's best pictures have certain characteristics of arrangement, lighting, and breadth of treatment, which are also distinguishing features of the works of the painters we have mentioned, is undeniable.

It may perhaps be claimed for Mr. Keighley that amongst the pictorial workers of the British school he takes pride of place as one who in photography most nearly approaches that type of worker who in the art of painting is commonly known as an "impressionist." Many of his best known pictures, such as "Peace," with its sense of vastness and quietude, is rather the suggestion of an idea or a fancy than in the least degree a record of the facts that sheep, a human figure, and an old castle gateway are present in the composition. We have heard it argued that Mr. Keighley's work is "dull," "too fuzzy," "lacking in tone values," etc. And we think it quite possible that it "appeals" to the few rather than to the many, because in some small measure one or other of the somewhat crudely expressed criticisms have a slight foundation in fact—that is, if one

is to regard a good photographic picture as a rendering rather than as a translating of some phase of life or some aspect of Nature. How truly pictorial in character Mr. Keighley's work is can be easily realised from the reproductions of his "Peace" and the daringly original "The White Sail."

The work of Mr. Dan Dunlop appears in the guise of half-tone reproductions in the illustrated press with a frequency which must have familiarised both his name and his methods with the general public in a manner which is given to few who confine their efforts to the walls of the various exhibitions. In the depicting of country scenes and figures he has won a place for himself of considerable prominence. The example of his work reproduced in the present volume shows him quite at his best, and gives a very fair idea of both his "leanings" and his method.

In the school of Landscape Photography several ladies have of recent times gained distinction. It is, perhaps, unfortunate that it has not been found possible to include any reproductions of their works herein. Two, at least—Mrs. Alice M. Dumas and Mrs. M. C. Cottam—cannot be passed over without mention in any essay which attempts to deal, however imperfectly, with British pictorial photography of the present day. Of the former it is only necessary to say that, confining her attention very largely, if not entirely, to woodland scenes, she has, during the last five or six years, contributed many excellent pictures to the chief exhibitions. She has a wonderful perception of the true value of light, and in most of her pictures there is that brightness and charm which often proves a pleasant relief from the gloom of the more obscure pictorialists.

Mrs. Mary C. Cottam's work is marked by many of the characteristics of the latter lady's work, to which is added a greater degree of strength, and very frequently a more decided *motif*. But although Mrs. Cottam has produced many excellent pictures of the "birch and bracken" and "woodland glade" schools, her most conspicuous successes have been won with pictures of moorland, marsh, and flower-decked field scenery, very nearly approaching in character those subjects most often selected by Mr. Horsley Hinton, to whose work, indeed, that of Mrs. Cottam has not infrequently been compared. In her moorland pictures, however, she has found a place of her own, and we know of no other worker whose rendering of wild skies, isolated clumps of trees, and rutted tracks is quite the same, either in selection or execution.

It would be an omission not also to mention the work of another lady who has won distinction for herself not only in landscape, but

also in portraiture and marine work. We refer to Miss Agnes Warburg, who is one of the most prominent lady exhibitors at the Salon—and, indeed, at most of the other large Metropolitan, Provincial, and even foreign exhibitions. Miss Warburg's work is marked by great individuality; and although her *motifs* are sometimes perilously slight, there is a quality about her work which makes the merest sketch of interest.

Amongst the leaders in the school of Portraiture who have in the past influenced, and do in the present influence it and its development, none are better known or more honoured than Messrs. Reginald Craigie, J. Craig Annan, David Blount, William A. Cadby, the Allan Bros., and the veteran Frederick Hollyer.

Mr. Reginald Craigie, who holds amongst other positions that of Honorary Secretary to the "Linked Ring," has, during the last ten years or so, made for himself, in a singularly unostentatious way, a very enviable reputation amongst pictorial photographers who are chiefly interested in portraiture and figure studies. His connection with the Salon has naturally served to bring him into close touch with nearly all that is best in the pictorial work of the last decade in England, the United States, and France, and it is not unnatural that his own work should show progression along the lines which have governed the productions of other prominent and masterly workers. The chief characteristics of his work, both in portraiture and figure studies, have of late years been the purity and delicacy of tone values, coupled with a tendency towards considerably diffused rather than well-defined images. Those readers who remember his "A White Silk Dress" will have before their mind's eye an example of subtly rendered tones and beautiful lighting scarcely excelled by by even the work of that accomplished Frenchman, M. Pierre Dubreuil, who is the author of so many delicate pictures of a somewhat similar genre.

But it is, perhaps, by his portraits of celebrities and other interesting people that his highest reputation is likely to rest. And in such pictures as his "Hermann Vezin" and "Arthur Burchett Painter" he is seen at his best. The "Study in Tones," herein reproduced, is, we believe, considered by him as representative of his best work. It is at least a clever and bold attempt, with distinct value as exhibiting the strength which comes in photography from a long range of tones well managed.

The work of Mr. Craig Annan, of which two representative examples are reproduced in the present volume, has for years past not only been a feature of most of the large Exhibitions, but also

has served to show how great a degree of excellence in pure portraiture can be attained through the medium of the camera and—artistic perception. Mr. Annan has also from time to time, produced some distinguished landscape and figure studies. Of his many portraits none are finer or more convincing than that of "Professor Young, M.D.," which is reproduced.

Although Mr. David Blount, whose rise into the first rank of modern workers has been so rapid, has some quite excellent landscape to his credit, it is with his figure studies (of a decorative character) like "Honesty," in the Royal Photographic Society's 1901 Exhibition, and "Sea Murmurs," in the Salon of the same year, and in portraiture that he has shown the greater individualism. His fine picture of "Lady N." will be remembered by many, and also his daring "Costume Study, 1860," of last year's Salon.

The work of Mr. William A. Cadby is widely popular, although its producer has been a devotee of the camera but a dozen years or so. Mr. Cadby is yet another example of the process of evolution which goes to the making of a successful artist in photography, as in painting and the other arts. His earlier work was concerned very largely with child models, and some of the most charming and natural photography that we have in this particular class has come from his hands. His "Butterflies" is one of the earliest and most successful studies of the nude by an English worker that we remember. His later pictures, such as the "Portrait of Mrs. H. Wilson," reproduced in the present volume, may be taken as favourably representing his present day work.

The work of Mr. Alexander Allan, who is such a tower of strength in that regard to the Scots Salon and other Northern Exhibitions, is well known. Its main characteristics place it in almost the same school as that of Frederick Hollyer and Craig Annan, a fine example being his "Mary," hung at the Scots Salon of last year. Mr. Allan has not, however, confined himself to this class of work, but has produced from time to time landscapes of distinct individuality and charm. In the picture reproduced herein some idea of the sentiment and controlling influence which pervades much of the work in this genre of Mr. Allan and his brother will be apparent.

The position of Mr. William Crooke as a leader in the school of portraiture, has been for some years now well assured. Into his work he has managed to infuse an individuality which, although frequently imitated by other ambitious but less skilful workers, has never been entirely without success. Of the many excellent portraits which have come from the hands of Mr. Crooke, it is difficult indeed to specify

any for particular notice ; but perhaps his " Lord Lovat," a splendid example of a clearly modelled head in the light, and his " Portrait of a Lady," hung in the Photographic Society's Exhibition in 1901, may be mentioned as exhibiting the chief qualities of his work in this field. But Mr. Crooke has also produced charming studies which come mid-way between that of portraiture and of figure work ; an example of this work is that reproduced in the present volume.

Of the work of the veteran pictorial portraitist, Mr. Frederick Hollyer, there is little need to write. Few of the important exhibitions of recent years have been without several examples of his unfailing skill. A memory of the novel and daring portrait of his son—labelled " Portrait en Chapeau," a three-quarter length picture of a young gentleman in overcoat and " top " hat, just about to step out through a slightly open door—lingers, although it is nearly ten years ago since the work was hung at the Salon. Since then Mr. Hollyer must have shown some scores of portraits of distinction and originality at the various Exhibitions. Few, however, have exceeded in either interest or strength those of the late Sir Edward Burne Jones, and the fine portrait of Mrs. Patrick Campbell, reproduced in the present volume.

Any attempt to deal with the work of leaders in the branches of figure studies and portraits would be inexcusably incomplete without at least a passing (and we fear from lack of space an inadequate) reference to Mrs. Barton, whose pictures in both these branches of pictorial work have been notable during the last three or four years. There is a breadth of treatment and boldness as well as an originality about her pictures which has assisted her more than mere technique to come rapidly to the front ; and, indeed, has placed her at the head of lady workers who follow figure study and portraiture in preference to other departments of photographic work. Some of Mrs. Barton's pictures show that the pre-Raphaelite school has influenced her considerably. Of her most successful works we may mention " The Awakening," " St. Dorothea," and " A Country Gentleman," in the Salon of last year.

Amongst those who may be very properly considered as leaders in architectural photography of the best and most pictorial character, Mr. Frederick H. Evans, Mr. Eustace Calland, and Mr. Walter Benington, are prominent. But it must be added that all these workers have produced notable pictures at various times, either in the schools of portraiture, figure studies or landscape.

We venture to think, however, that it is Mr. Evans' impressive and

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LADY
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beautiful architectural studies which have gained him his well-deserved position in the forefront of the ranks of latter-day pictorial workers. Few of those who have a fairly extended acquaintance with his work can have failed to notice that its technical excellence is as remarkable a feature as its pictorial merit. Amongst the most successful of his portrait studies are those of a fellow-worker, Mr. F. Holland Day, Professor G. A. Storey, A.R.A., and Mr. G. Bernard Shaw. The architectural study reproduced herein, "A Sea of Steps, Wells Cathedral," not only shows a wonderful range of tonality, but also a most difficult and interesting subject treated, let us say, as only Mr. Evans can. In its impressiveness and beauty it gives the key to much other work by the same hand.

It is now some eight years ago since Mr. Eustace Calland, with an originality which at once attracted attention and ensured a large amount of praise and criticism, sent his picture of "St. Martin's Church," seen from beneath the portico of the National Gallery, to the Salon, following up thereby previous successes gained with his pictures "Brompton Road," hung in the Salon of 1895, and "The Mall." He has produced, comparatively speaking, few pictures—that is to say, when compared with the more prolific workers—but he has entered several fields other than architecture, notably that of decorative work and landscape.

The example of Mr. Calland's work, reproduced in the present volume, "St. George's, Hanover Square," is interesting, as showing some of the pictorial qualities and skilful choice of subject and point of view which have always distinguished his pictures.

Another pictorialist whose work may be said to be somewhat similar in character to that of Mr. Calland is the comparatively new comer Mr. Walter Benington, whose "Church of England" attracted so much notice in the Salon of 1903. A characteristic example of his work is furnished by "Amongst the House Tops," reproduced elsewhere. Mr. Benington has also done figure studies and landscape marked by originality, but up to the present time his greatest successes have been won in the field represented by the picture chosen for reproduction.

Amongst the leaders in the school of marine pictorial photography must be placed Mr. F. J. Mortimer, Mr. C. F. Juston, Mr. Frank M. Sutcliffe and Mr. W. J. Day; although it must be granted that almost all of these workers have gained distinction in other branches.

The first-named has, by his really magnificent studies of the sea under varying conditions of calm and storm, gained for himself a

quite unchallenged position. Indeed, we do not remember any worker in this particular field, save F. H. Worsley-Benison, at all comparable to him. For some years past Mr. Mortimer has contributed largely to the various galleries and exhibitions. "A Wind Sea," reproduced in the present volume, forms an excellent example of Mr. Mortimer's work, and its leading characteristics.

Mr. Chas. F. Juston is another worker who, although meeting with a considerable amount of success in other fields of photographic work, as is evidenced by his "The Iris," reproduced in the present work, has become most favourably known by reason of his broad and vigorous seascapes and studies of fishing boats, and other sea-going craft. His studies "The Storm Lifting," "The Storm Breaking," "Waiting to Dock," "A Breezy Day," "Waiting for the Wind," and his notable "Whence and Whither," a fine rendering of an "oily" sea with a captivating sense of movement, are excellent examples. In more recent years Mr. Juston has done excellent work in the line of portraiture, figure studies, and landscape.

As a photographer of shipping, more especially in harbour, of fisher and sea-faring folk, Mr. F. M. Sutcliffe holds a position second to none, and equalled by few. His very pictorial and beautiful picture, "Fog ; Whitby Harbour," which has been chosen for reproduction, is typical of much of his work, which is familiar to all interested in the art of photography, either through the medium of the illustrated press or of the leading exhibitions in various parts of the country.

The pictorial work of Mr. W. J. Day is less well-known than it deserves to be, as much of it is prompted by true artistic instinct, backed by great technical skill. Both the pictures reproduced in the present volume are seascapes, and may be considered as satisfactorily representing the particular qualities one has become accustomed to associate with this branch of his work. There is a fine and poetic suggestion of both space and luminosity in the moonlit wave study which could only be found in the production by means of the camera of a true artist. Mr. Day has also done excellent work in portraiture, and in the genre which has been closely associated with M. Paul Bergon and other prominent French workers, namely figure studies in classic drapery *en plein air*.

Somewhat difficult to place are Mr. John C. Warburg, Mr. A. Marshall, Mr. W. Thomas, Mr. A. Cochrane, Mr. C. H. L. Emanuel, Mr. Graystone Bird, and Mr. Cruwys Richards, who have one and all essayed several classes of work with varying success, and

have, perhaps, not become so closely identified with any particular branch as most of those workers we have in the foregoing pages been able roughly to classify.

Few English pictorial photographers are better known, in this country, in the United States, and also on the Continent, than Mr. John C. Warburg. In the Salon of 1900 was hung a picture by him, "A Carpenter's Shop, Holland," which, by its sketchiness, gave strong indications of the general trend of his work and aims. "On Halcyon Seas," shown at the Royal Photographic Society in 1903, was a further development along the lines of the work and methods of Rudolf Eickemeyer. As regards delicate tonality, his picture, "The Shadow of the Cliffs," is equal in charm and originality to anything we have seen of Mr. Warburg's. At the same time it may be taken as representative of his best work, both as regards method and subject.

Mr. Arthur Marshall, whose picture, "From Darkness unto Dawn," in the Exhibition of the Royal Photographic Society in 1903, aroused so much interest and criticism, has followed up that success with several other notable pictures of an original and poetic character of a similar type. His "Devotion," an impressive rendering of a child kneeling at the foot of a statue of the Virgin at a wayside shrine, in last year's Exhibition, though in a measure following up the sentiment of his previous year's success, struck a new note. In "Hauling Sail," which has been selected for reproduction, his work is seen in a new aspect.

Although one of the most important aspects of Mr. W. Thomas's work is well represented by his fine shipping study, "Windless," reproduced herein, he has also many beautiful landscapes to his credit. Of these "A Yorkshire Trout Stream," seen in the Royal Photographic Society's 1897 Exhibition, and his "Ebb of a Winter's Day," a snow scene with a figure well placed in the middle distance and a fine sky, are notable examples.

From Mr. Archibald Cochrane quite a variety of work has come during the last few years, most of it marked by great individuality of treatment and sentiment. His "Quarry Team," reproduced herein, is a good example of his methods and pictorial feeling rather than indicating the class of work to which he has devoted most attention. His "Night Summons," horse artillery at a gallop, with the heads of the riders seen against the sky, was a notable achievement, both pictorially and from a sense of movement and *élan* with which it was inspired. In portraiture he has also done good and successful work.

Mr. C. H. L. Emanuel's work has not without some reason been compared with that of R. Eickemeyer. The delicate example, "The House on the Wall," which has been selected for reproduction, is fairly representative of the spirit and beauty of tone which last year gave us "A Gateway to Fairyland," hung in the Salon. His "Old Paris" of the same date was a notable achievement.

Mr. Graystone Bird's work is well known to all makers and users of lantern slides, and to those who have attended the various Exhibitions of the last few years. The landscape selected for reproduction in the present volume shows one aspect of his work which has a distinctly H. P. Robinson character. He has done excellent pictorial work in other fields, more particularly that of studies of children, marked by technique of an unusually high order.

Mr. Cruwys Richards is a delicate worker in the fields of artistic portraiture which comes between a "likeness" and a figure study, and of flowers. Two excellent examples of his work have been selected: "Briar Rose," hung at the Salon in 1903, and "Flowers." The latter is a study in colours, a variety of photographic work to which Mr. Richards has recently devoted so much attention.

Amongst promising new comers are Messrs. G. Vialls and Edward Hepburn, examples of whose work are reproduced.

To attempt a mere mention of other workers who have taken deservedly high positions amongst the many pictorial workers of Great Britain would only lead to unintentional and unavoidable omissions. Both their names and work will in many instances immediately occur to those who have watched at all closely the developments of the artistic and pictorial side of photography during the last decade.

CLIVE HOLLAND.

GB. I.

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LANDSC
APE·BY·A
HORSLEY
HINTON

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CALIFORNIA

GB. II

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PORTRAIT
OF MRS H
WILSON
BY WM A
CADBY

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CALIFORNIA

GB. III.

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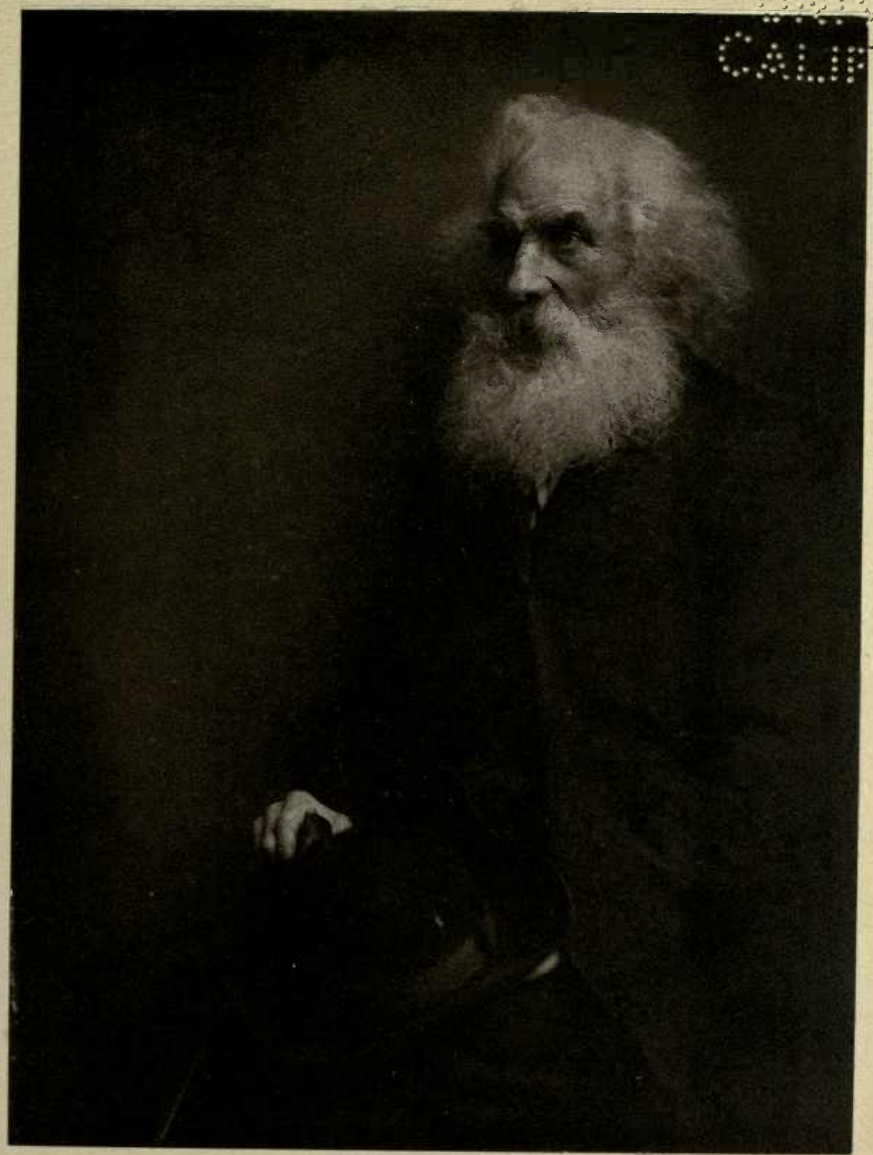

A·VILLAGE
PREACHER
BY·D·DUNLOP

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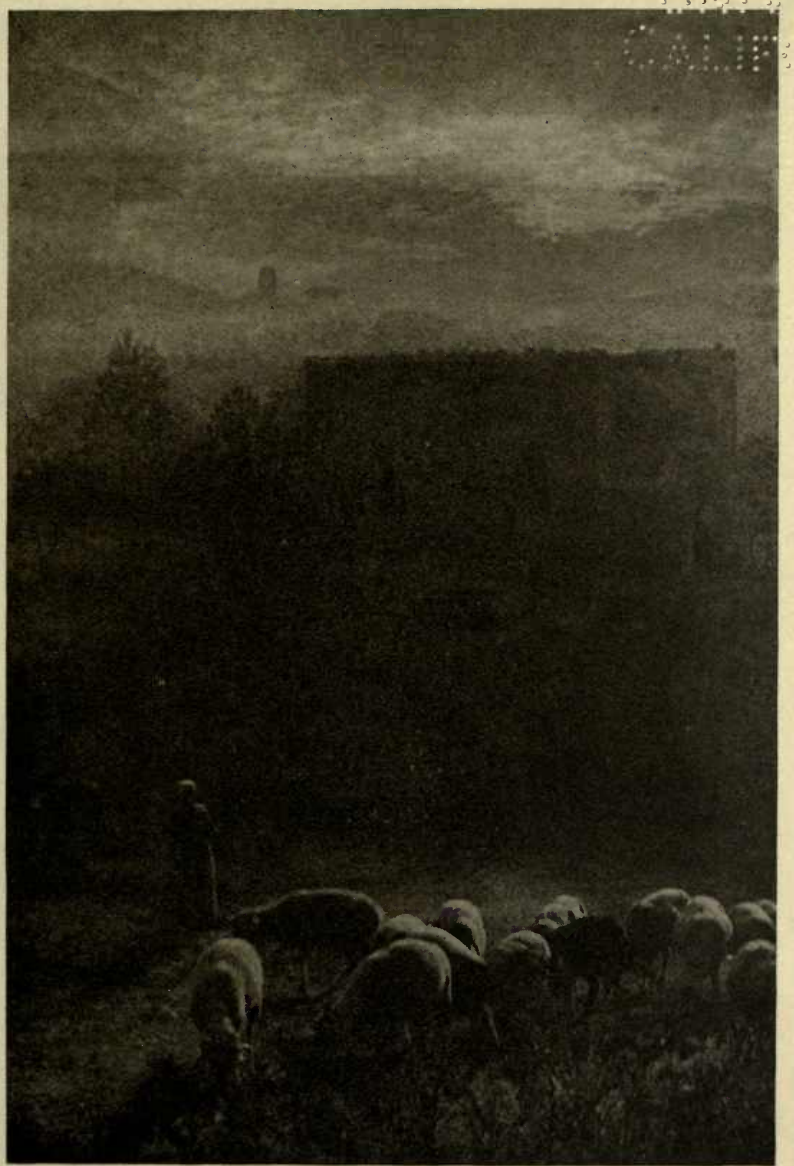
GB. IV.



PEACE·B
Y·ALEXA
NDER·K
EIGHLEY

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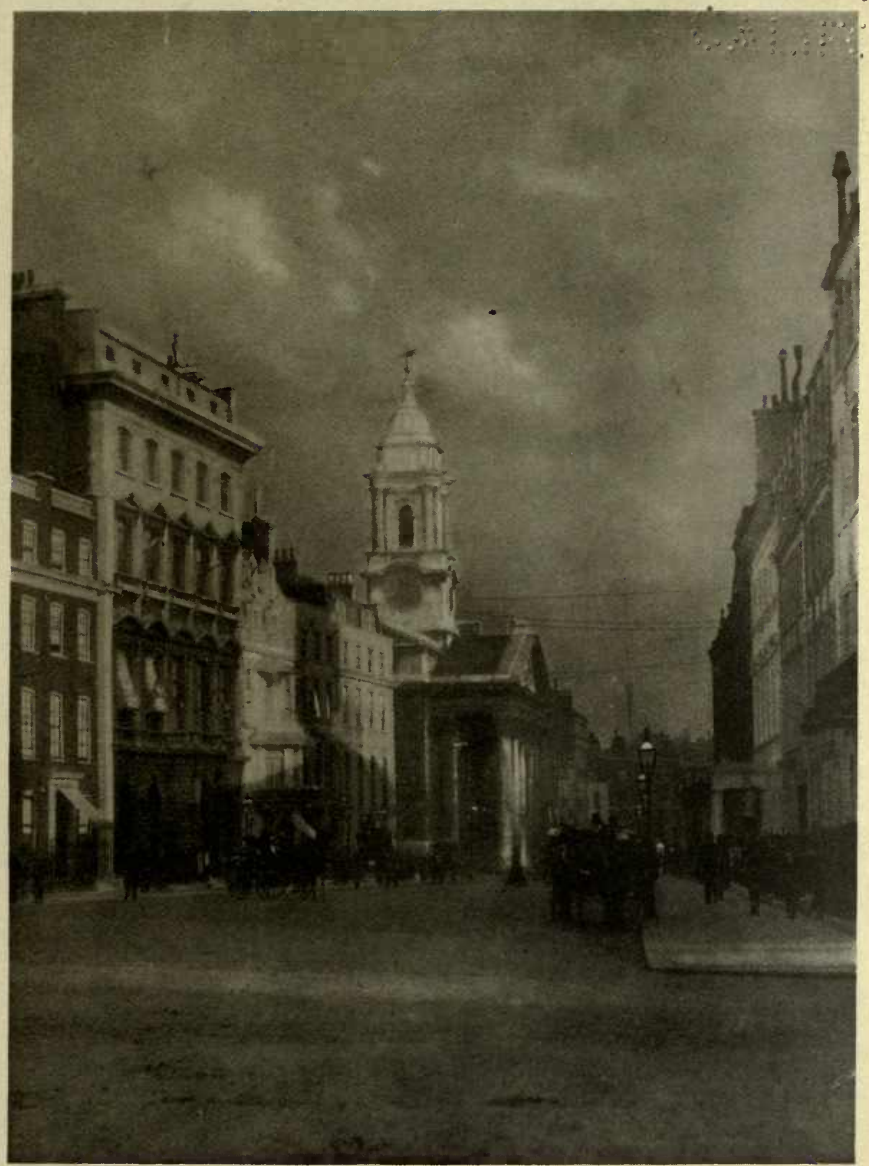
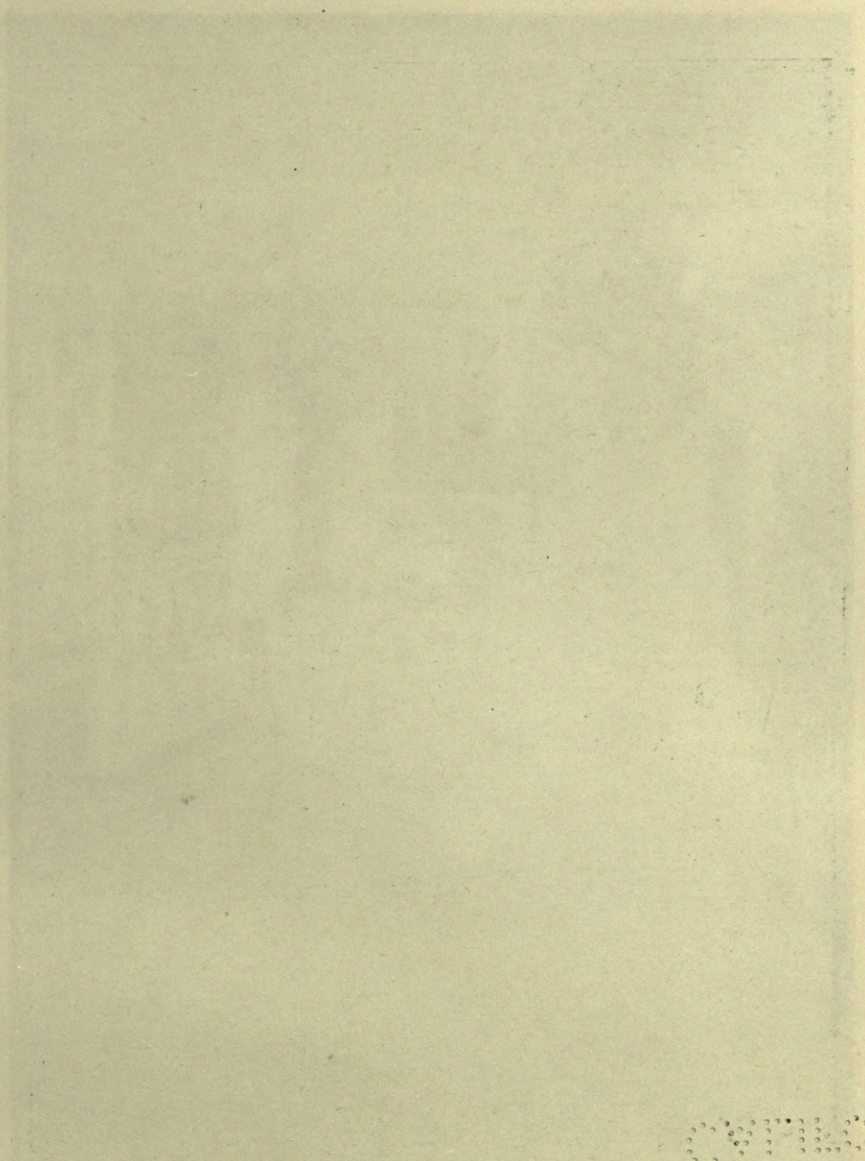
GB. V.



ST·GEOR
GE'S·HAN
OVER·SQU
ARE·BY·E
CALLAND



GB. VI.

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BRIAR
ROSE
BY·J·C
RICH
ARDS

GB. VII.

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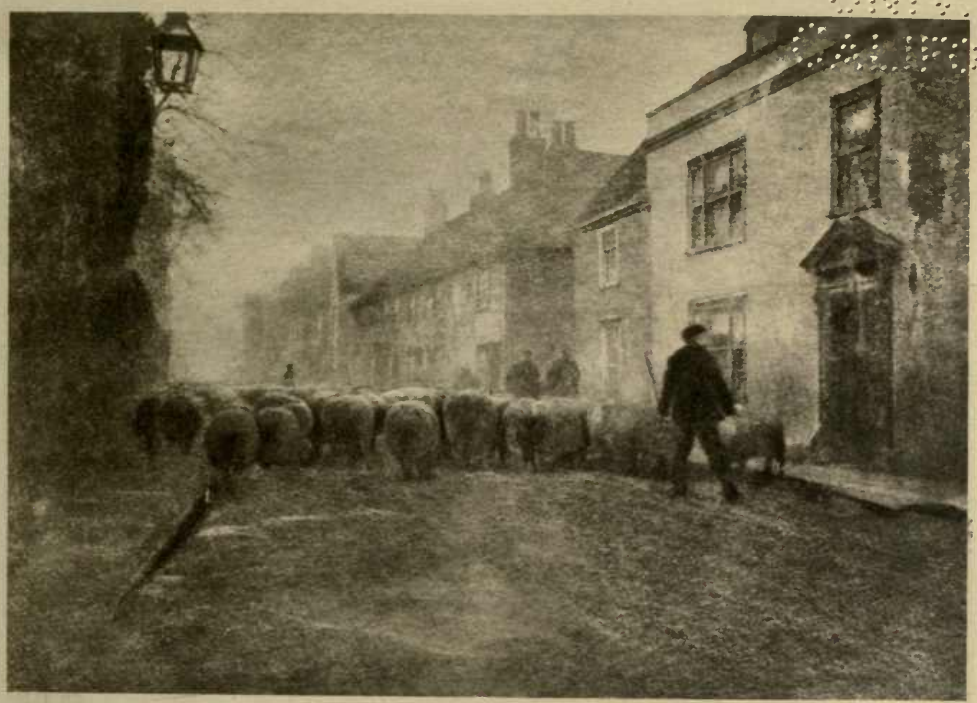
PORTRAIT
OF · MRS · P
ATRICK · CA
MPBELL · BY
F · HOLLYER

UNIV. OF
CALIFORNIA

GB VIII.



VILLAGE · UN
DER · THE · SO
UTH · DOWNS
BY · GEORGE
DAVISON

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CALIFORNIA

GB. IX.

'TWIXT
LAND · &
SEA · BY
R · W · ROB
INSON

UNIV. OF
CALIFORNIA

GB. X.

UNIV. OF CALIFORNIA

THE·IRIS
BY·C·F
JUSTON

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CALIFORNIA

GB. XI.

THE · SI
ESTA · B
Y · CLIVE
HOLLAND

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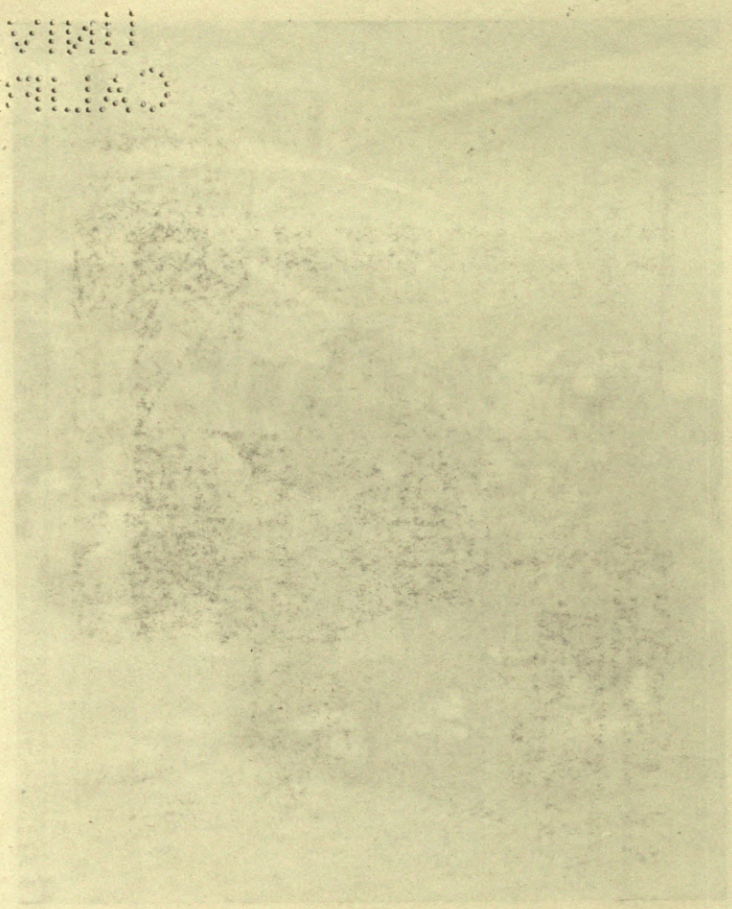
CALIFORNIA



GB. XII.

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WINTER
BY·ALLAN
BROTHERS

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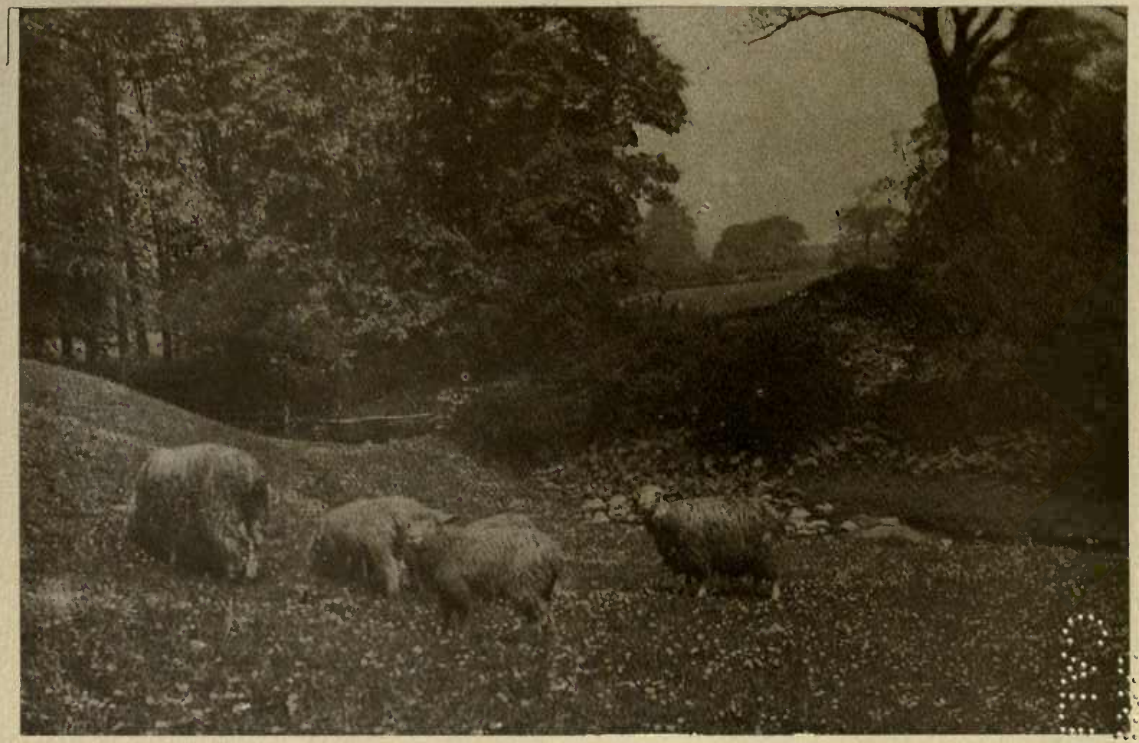
GB. XIII.



FLOWERY
PASTURES
BY·HENRY
NEVILLE

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CALIFORNIA

GB. XIV.

AMONGST THE·HOUS E·TOPS·B Y·W·BE NINGTON

UNIV. OF
CALIFORNIA

GB. XV

A·WIND
SEA·BY
F·J·MOR
TIMER

UNIV. OF
CALIFORNIA

GB. XVI.

HOUSE ON THE WALL BY CHAS H L EMANUEL

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CALIFORNIA

GB. XVII.

LANDSC
APE·BY
EDWARD
HEPBURN

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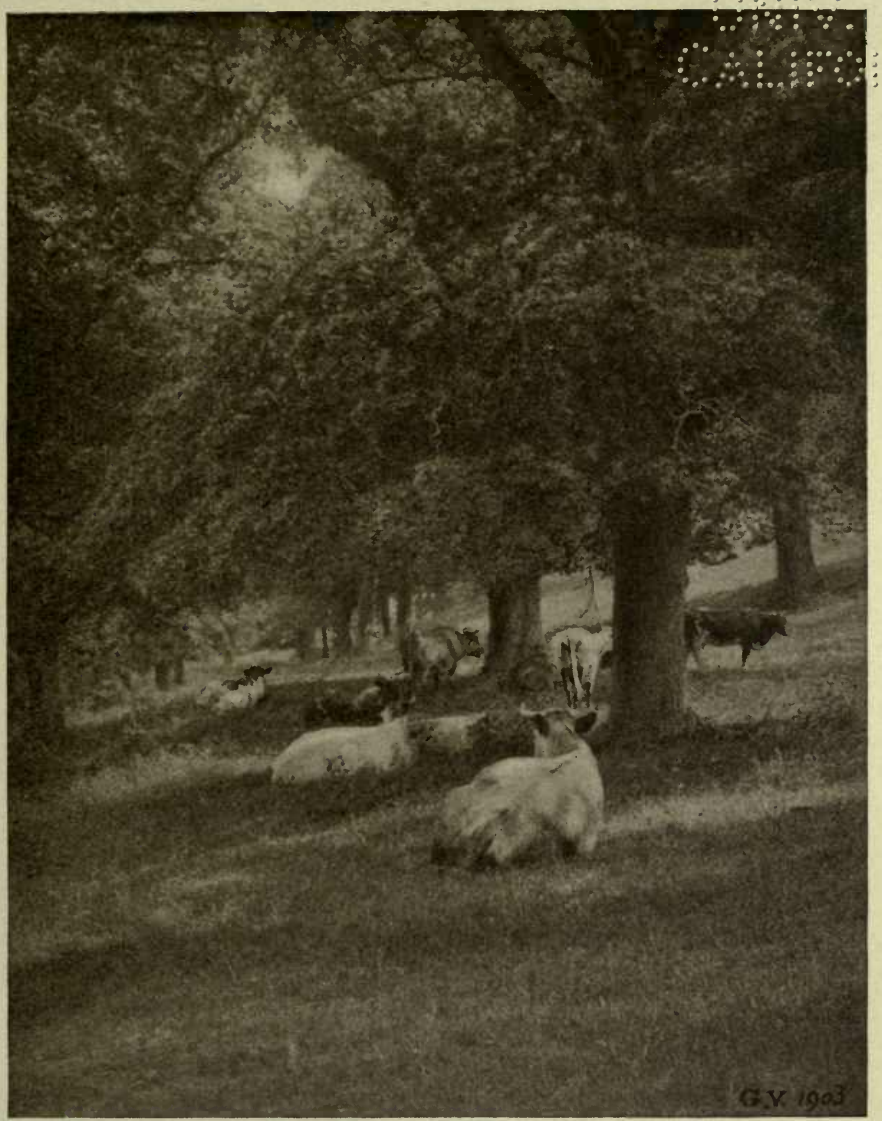
GB. XVIII.



THE · DAI
RY · PAS
TURE · BY
G · VIALLS

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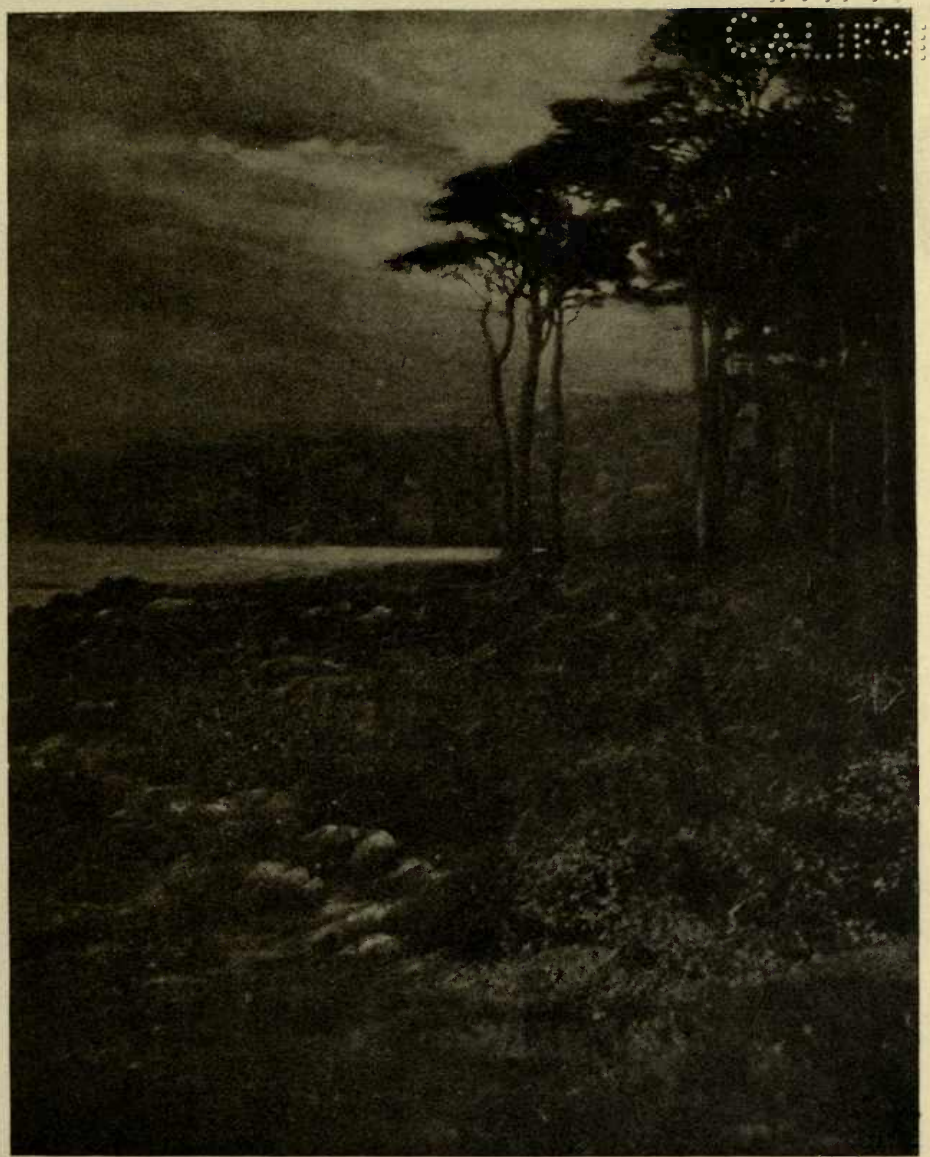
GB. XIX.

LOMBARDY PLOUGHING TEAM BY J. CRAIG ANNAN

GB, XX.



AT·DAL
MENY·B
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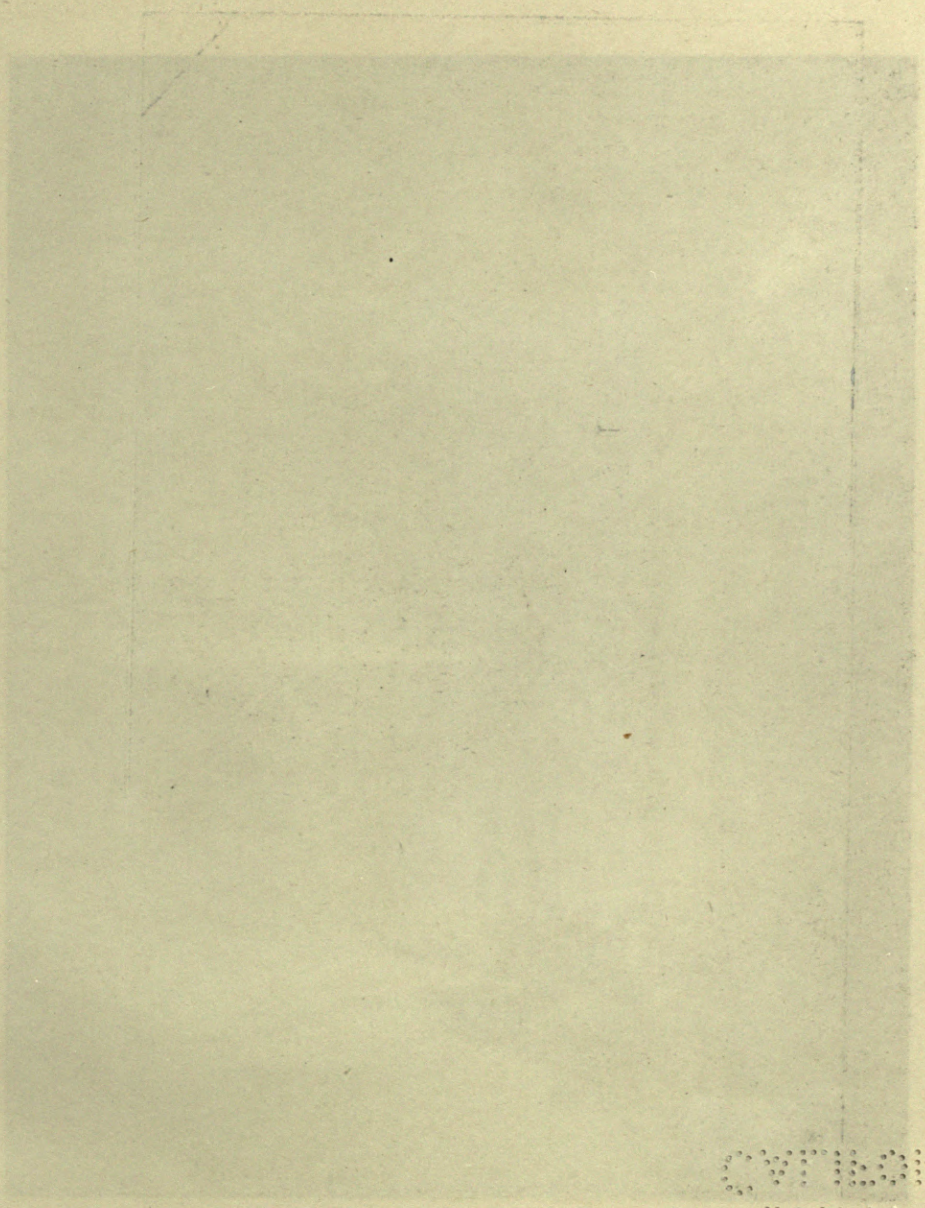
S·MOSS



GB. XXI.

STUDY IN TONES BY REGINALD CRAIGIE

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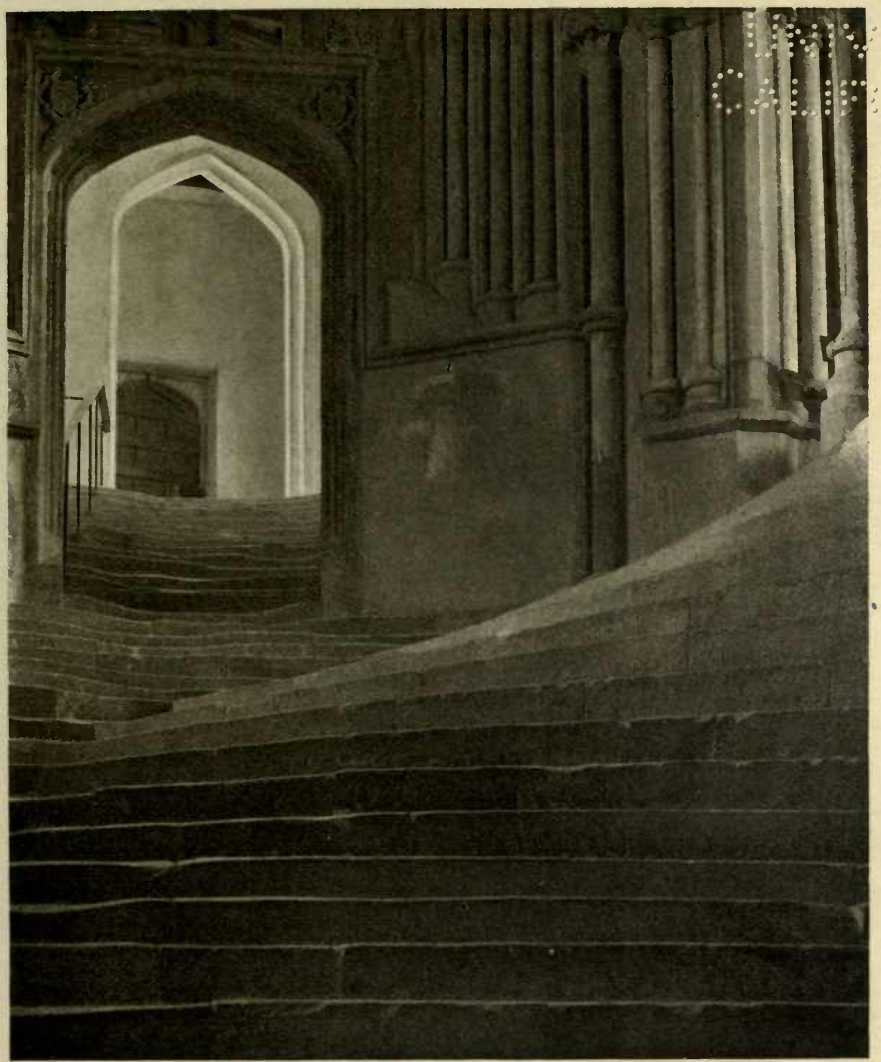
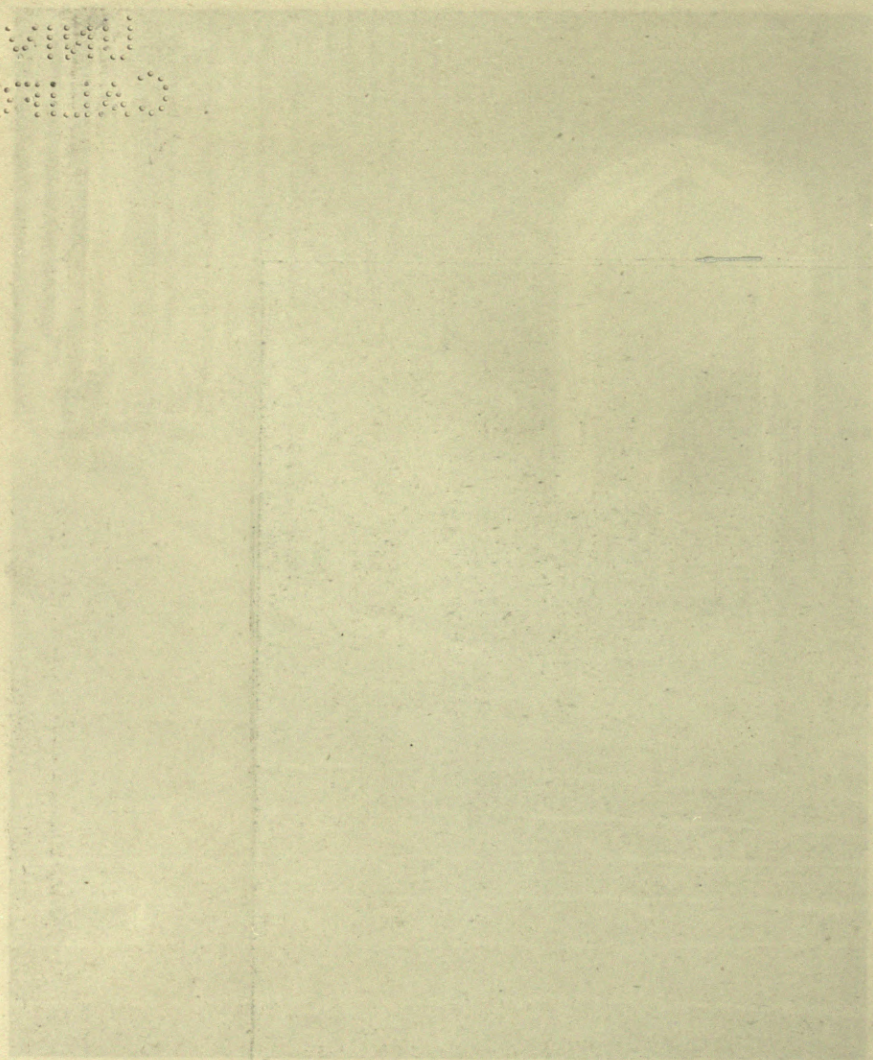
GB. XXII.



SEA OF
STEPS
WELLS
CATHE
D R A L
BY F H
EVANS

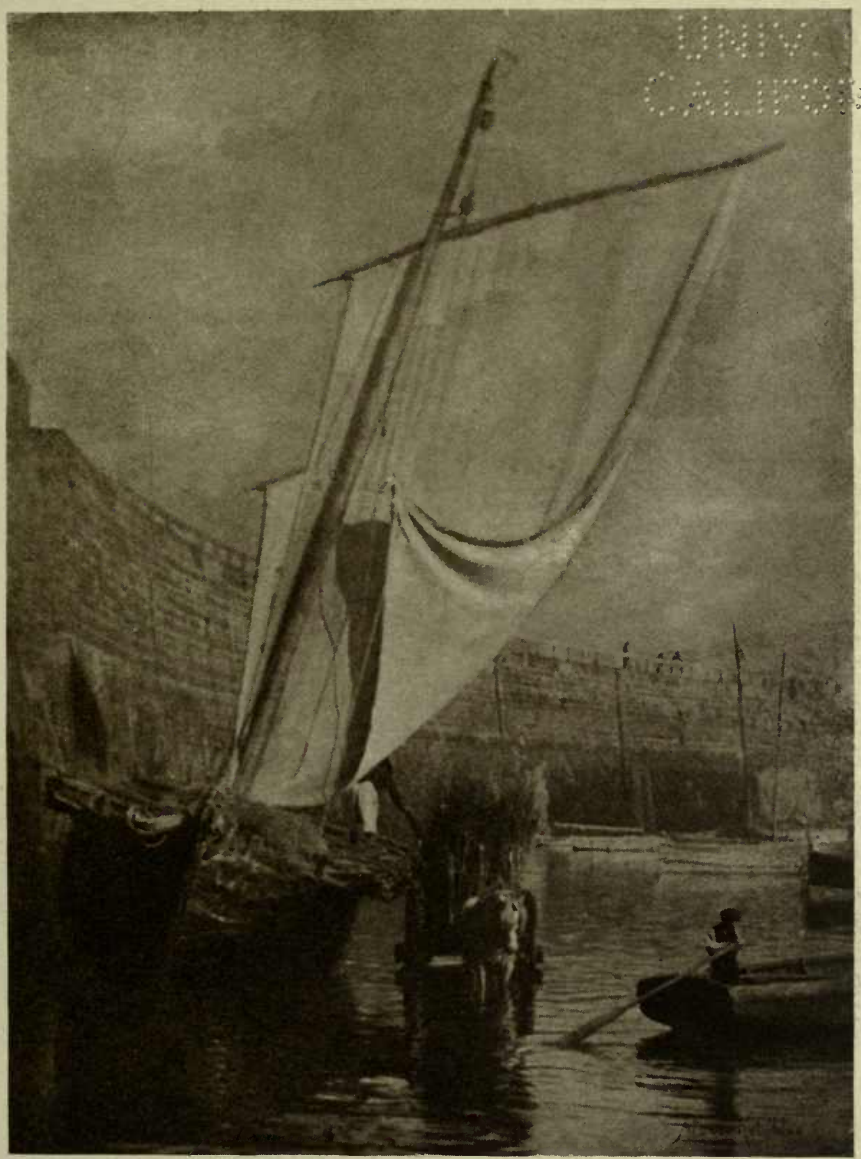


GB. XXIII.

LAND · &
SEA · BY
W · J · DAY

UNIV. OF
CALIFORNIA

GB XXIV



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CALIFORNIA

THE·WHITE
SAIL·BY·A
LEXANDER
KEIGHLEY

UNIV. OF
CALIFORNIA

THE QUARRY TEAM BY ALEX COCHRANE

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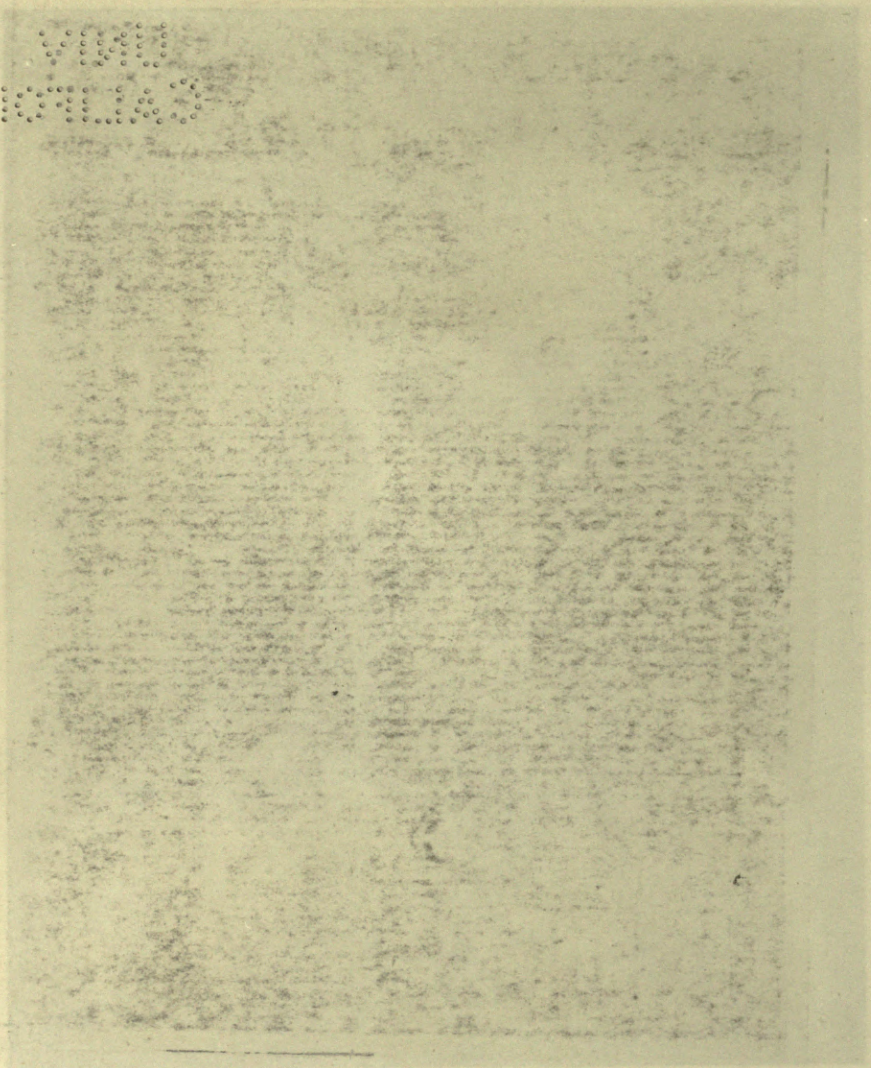
CALIFORNIA

UNIV. OF CALIFORNIA

PORTRAIT
STUDY BY
WILLIAM
CROOKE



GB. XXVII.

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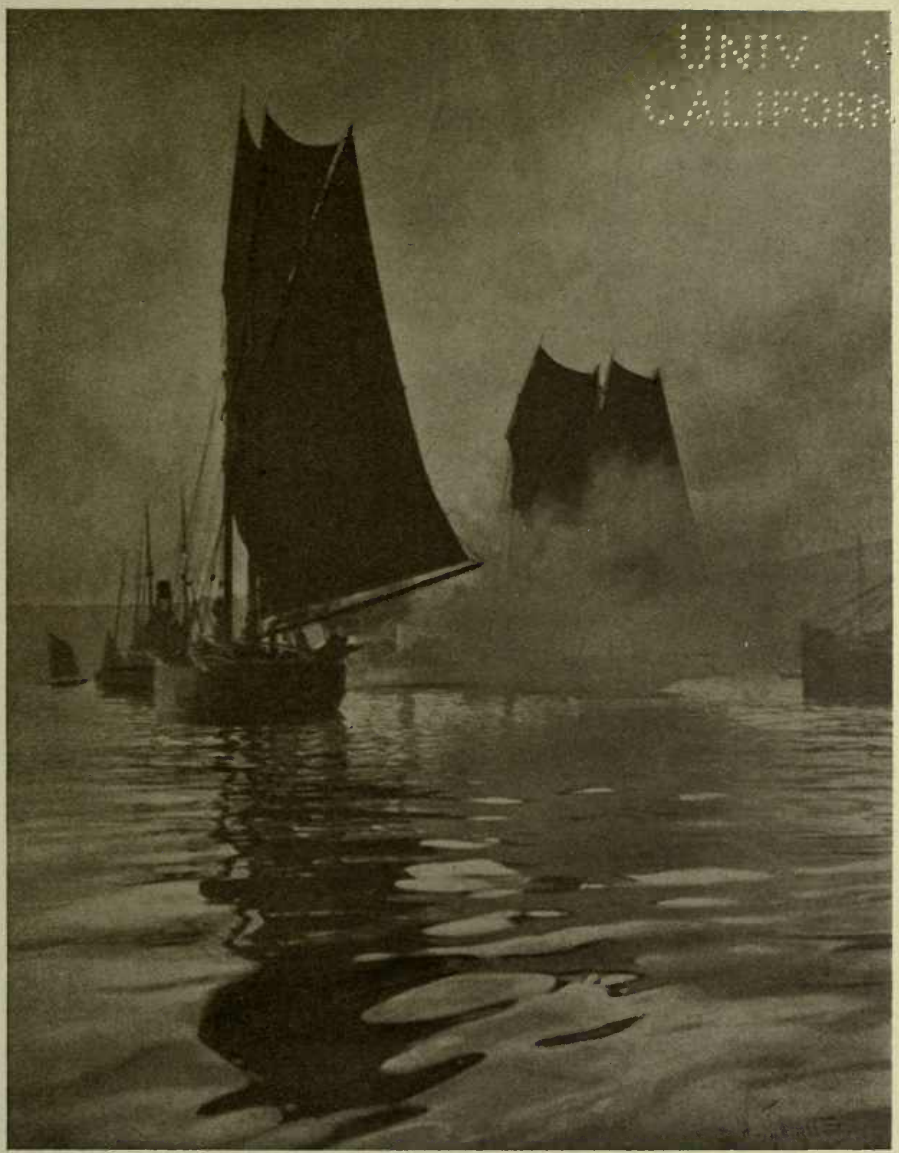
PROFESSO
R·YOUNG
BY·J·CRA
IG·ANNAN

GB. XXVIII.



UNIV. OF CALIFORNIA

WINDLE
SS·BY·W
ILLIAM
THOMAS

UNIV. OF
CALIFORNIA

GB. XXIX.

SUMMER
LANDSC
APE·BY
GRAYSTO
NE·BIRD

UNIV. OF
CALIFORNIA

GB. XXX.

UNIV. OF
CALIFORNIA

NASTUR
TIUMS·BY
J·CRUWYS
RICHARDS

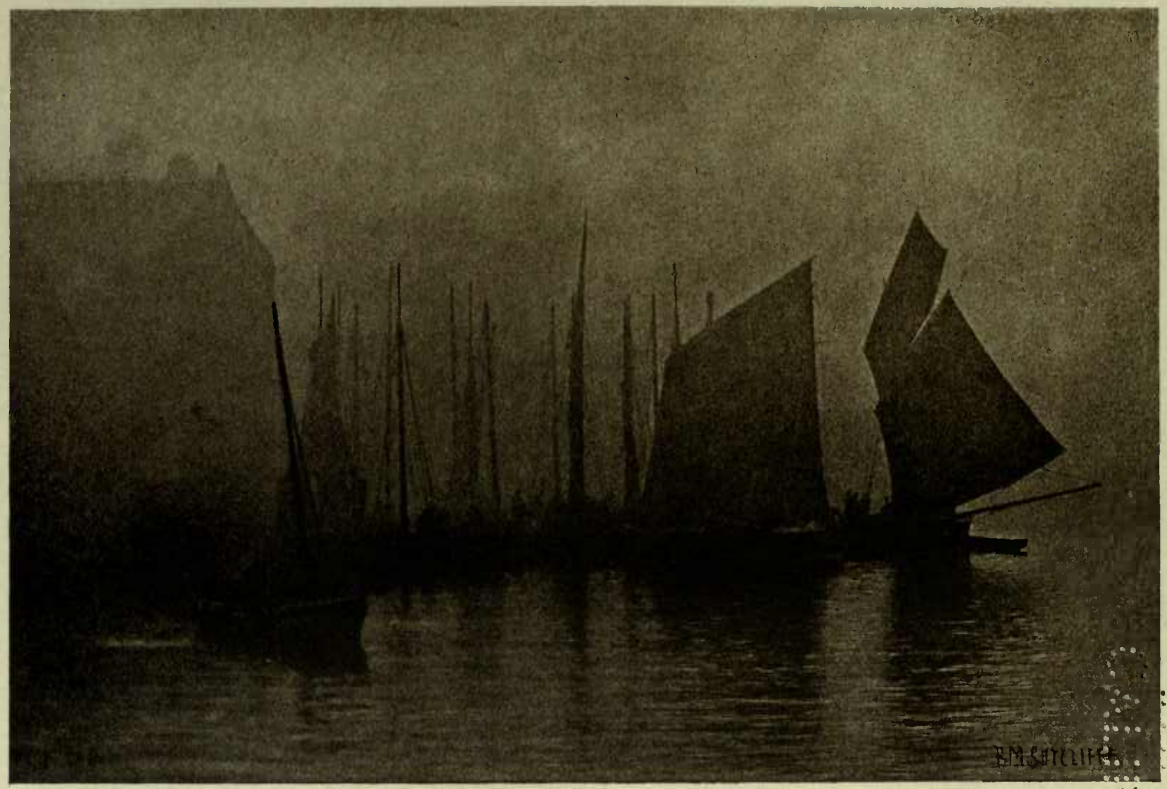
GB. XXXI.

UNIV. OF CALIFORNIA

PORTRAIT
STUDY · BY
J · CRUWYS
RICHARDS

UNIV OF
CALIFORNIA

GB. XXXII.



FOG · WHIT
BY · HARBO
UR · BY · F · M
SUTCLIFFE

UNIV. OF
CALIFORNIA

GB. XXXIII.

LAND · &
SEA · BY
W · J · DAY

UNIV. OF
CALIFORNIA

HAULING SAIL · BY ARTHUR MARSHALL

THE DEVELOPMENT OF PHOTOGRAPHY IN THE UNITED STATES

THE growth of artistic photography in the United States has corresponded in point of time with a remarkable development of American painting, and in no slight measure has been influenced by it.

It was not until the Centennial Exhibition of 1876, in Philadelphia, that the painters and public of America had the opportunity to form a considerable acquaintance with European art. That of France particularly attracted notice; and, whereas Rome and Munich had previously been the goal of a few, Paris became the Mecca of a constantly increasing stream of students. Whether they sought academical instructors or were influenced by the Barbizon artists, they exhibited in a remarkable way the national aptitude for receiving and assimilating. Particularly were they interested in the tectonics of painting. While older men had been preoccupied with subject, these younger ones, returning home, began to preach technique, and many of them became the most outspoken advocates of the art-for-art's-sake doctrine. This, as a battle-cry, has long since dropped into disuse; as much as anything because the point at issue has been won, the importance of technique generally acknowledged. But there was another reason. In recent years a great number of pictures of the Barbizon artists, and later those of Cazin, have been imported, and have inspired in painters and the public alike a fondness for the poetic landscape. The result of these two strains of influence is that painting in America to-day is characterised by a keen relish for technical problems, an unusually high average of skill in brushwork, and a marked degree of personal and poetic expression.

Side by side with the latter phases of this development has grown up the pursuit of artistic photography, influenced at every stage of its progression by the example of the painters. To the photographers also it has been the possibilities of their medium and the desire to find personal expression in their work, rather than a fancy for subject, that have pointed the way. At least, to those men and women who, being serious students of the pictorial resources of photography, have been gradually bringing their craft within the sphere of artistic consideration. Some of them are engaged in

photography for a living, some pursue the occupation of picture making independently; but, whether compelled or not to consider the commercial necessities of the situation, one and all have approached their work from the standpoint of the artist with the intention of making it a vehicle of personal expression. To the painters, as a body, this has seemed a foolish and ignorant pretension, toward which they have adopted an attitude of amused indifference. Now and then, in a spasm of condescension, they have discovered in certain prints qualities similar to those of water-color or crayon mediums; but whether the photographic medium itself may have some independent possibilities they have been too indifferent to consider.

On the contrary, it is a belief in these independent possibilities that has guided the photographers themselves. In the early days of the glycerine and gum-bichromate processes, one or two were temporarily infatuated by the ease with which they could reproduce the effects of other mediums; but a spirit at once more scientific and more artistic has prevailed; and to-day those photographers who have gone furthest in the pictorial direction are the most jealous supporters of the integrity and independence of their craft. Some of them, on the one hand, like Edward Steichen and Frank Eugene, being painters as well as photographers, use one or the other medium, according as it seems better fitted for expressing the particular conception that they have in mind. This is a practical test of experience. On the other hand is the scientific conviction of the integrity and independence of the photographic medium, maintained by Alfred Stieglitz.

Not to the European students of photography, any more than to those in the United States, does this gentleman need to be introduced. Since 1882, when he first experimented with the craft in his student days at the University of Berlin, varying his studies of mechanical engineering by assisting Professor Vogel in developing his invention of ortho-chromatic plates, he has been intimately identified with every phase of the photographic movement. While in Europe his influence has been considerable, it has naturally been most directly and powerfully exerted in the United States. Here he has been honoured by a vast amount of misrepresentation and opposition, as well as by spontaneous and by grudging respect; for his position has been unique. Devoting his activities to a branch of pictorial expression which had no traditions, and in which men and women have been feeling their way step by step towards higher results, he has been drawn by circumstances into a position of

authority. It has grown out of the remarkable combination of qualities that he possesses; for he is a thorough scientist and at the same time thoroughly artistic. In consequence, it is very largely through his influence that the development of pictorial photography in the United States has proceeded at every stage upon the firm basis of the actual chemical and mechanical possibilities of the camera process. Each step has meant a sure increase in comprehension of what is scientifically inherent in the medium and of skill in making it yield results; accompanied also by an increasing sense of the medium's independent resourcefulness, and, I would add, of the possibilities which, notwithstanding the great advance already made, are still unexplored. Consequently, when the serious student of photography in this country has turned to painting for instruction in artistic matters, he has sought to emulate neither the technique of painting nor the manner of various painters, but has borrowed and adapted to his own medium the general principles applicable to all forms of pictorial representation. I allude, of course, to those of composition, chiaroscuro, atmospheric and textural illusion, color, tone, and values.

In adjusting their pursuit of these qualities to the characteristic possibilities of the camera, the best American photographers have put themselves in line with the most modern workers in painting. For the latest phase of the latter, the most important contribution of the nineteenth century, is the closer analysis of the action of light, especially in relation to the rendering of atmosphere and values; and the best American photographers, recognising that light is their palette, have, as a body, ventured further in the direction of these qualities and achieved more success, I am inclined to think, than those of Europe. At any rate, to appraise their work justly, one must realise that the attainment of these qualities has been their first pursuit, and that by means of them they have sought particularly to make their prints embody personal expression. In many cases, no doubt, this motive of subtle rendering of the "values,"—a term, by the way, which has a different meaning here from what it has in England, being used to discriminate between the various modifications in the quantity of light reflected from every object and the variations of local color effected by the intervening planes of atmosphere—has led to certain deficiencies in American prints.

They are apt to exhibit a lack of regard for form; to be deficient in "tactile" qualities and in structural force; in fact, to slur over the architectonics of actual building up of the composition, and to be satisfied with the surface appearances; perhaps, in consequence, a

little overburdened with emotionalism—in a general way too feminine in character. Indeed, I believe it would be just to state the matter more strongly and admit that, in a greater or less degree, these deficiencies characterise a large proportion of the best prints which have been produced in the United States. The result is, that a number of them together may produce an impression of tentative effort and experimenting, rather than of solidly achieved results. But while I anticipate this possible criticism, let me hasten to discount it.

As a rule, these prints have not been made for exhibition purposes, but precisely in this spirit of tireless experimenting. It is recognised that, notwithstanding the much which has been accomplished, there is more in the camera and in the various processes of platinotype, glycerine and gum-bichromate than has yet been got out of them, and these experiments are continually being made, not so much to produce all-round results, as to try and reach something a little further on than what has already been attained. The consequence is, that a collection of the best American prints is fruitful in suggestion to the careful student of photography. The variety of the effects aimed at and of the method of achieving them ; the partial success of one man or woman, prompting others to take up the experiment and carry it, perhaps, still further ; the change from time to time in the individual styles of the different photographers, and the general determination not to be satisfied with their own or anybody else's work, but to see in all only an approximation toward what may eventually be developed—these conditions have brought about an alertness to impressions, a spirit of investigation, and a pooling, as it were, of energies, that represent a very appropriate attitude toward an art still so young as photography. In consequence you are likely to find more evidences of originality, and more food for conjecture as to whither the art may ultimately tend in a collection of the best American prints than in a corresponding number of foreign ones.

The latter, quite possibly, will be more uniformly interesting in subject matter, for the American photographer, like the American painter, is apt to show preference for technical problems over considerations of subject ; and they will be likely also to present a more striking spot upon the wall by reason of the superior quality of composition and form which they involve. Yet, admitting this deficiency on the part of the American print and acknowledging a hope that more attention will be paid to remedy it, I believe it still remains a fact, that, in a mixed exhibition of foreign and

American prints, it will be among the latter that we shall find the most surprising revelations of the possibilities of photography. Possibly also the most exasperating specimens of whimsicality; since the disinclination to go on doing what has been done and the zeal for experimenting lead not infrequently to extravagance.
The latter is also fostered by the extraordinary lengths to which partizanship seems bound to run in this country. The winning of a boatrace or football game is regarded by the competitors and their adherents as almost a matter of life and death; and so also the existence of a certain group of men and women, eagerly intent on extracting the highest possible results from photography, brings down upon them the violent antipathy of outsiders, and puts them in the unwholesome position of being martyrs to a cause. They have to live up to this artificially created *rôle* and be original at any cost; and some, whether or not they happen to be grounded in the fundamental principles of picture-making, are apt to maintain their position in the glare of public curiosity with various kinds of extravagant empiricism. They rejoice in incomprehensibility; in vagueness of conception and in mysterious blurriness of technique. This, however, is but a phase of conduct, incident to the youth of the art; comparable to a young man's growing consciousness of individuality as it betrays itself in extravagant designs of neckwear and waistcoats; a phase that is but a passage towards more mature ideals. Equally we may dismiss, without too serious misgiving, the shortcomings and the vagaries that are here and there conspicuous in American pictorial photographs, for the two reasons already mentioned. To repeat, these are, first, the present propriety and future gain of preserving the tireless spirit of experimenting; and, secondly, because of the importance of the qualities which it is the chief aim of the American photographer to secure in his prints. For, while composition and form and the technical qualities cannot be ignored or slurred over with impunity, one may feel very sure that the highest technical quality to aim at, the one in which photography will ultimately manifest its most individual and characteristic possibilities, is just that one which chiefly occupies the American picture-maker—Light. It is from Rembrandt and Velasquez and from Whistler, interpreting the latter, that the photographers are seeking and will discover their best inspiration. In the direction of breadth and simplification, such as displayed by Hals, or of elegant sumptuousness, as exhibited by Van Dyck, or in the direction of a union of the two, such as Sargent has accomplished, the camera must yield to the brush;

but in rendering the subtleties of light, there is a fair chance that the superiority, as a medium, will be discovered in the camera. It is on this account that the aims and accomplishments of the best American photographers are entitled to the highest consideration.

On this occasion space will not permit a critical analysis of their individual contributions. Nor if it were possible would it be, in a general comparison of modern manifestations of photography, so interesting as a summary of the principles upon which this particular body of workers is proceeding. I may add a word about their methods.

These are, for the most part, based upon the recognition of the virtue of the "straight" negative; one, that is to say, which has been subjected to no subsequent alterations, unless it be the local reducing or strengthening of certain parts by chemical applications. It remains, as it was at first, a direct result of the logic of chemical cause and effect, obtained by regulating the degree of intensity to which it is developed. This is not generally believed; yet it is a fact, so far as concerns the present work of all the leading photographers. And it is a very important fact, since it shows a reliance primarily upon the scientific qualities of the medium. To play all kinds of tricks with the plate, as used to be a not unusual habit over here, proved nothing but the ingenuity, often times perverse, of the craftsman. It was at best an extraneous ingenuity, not based upon the chemical conditions or tending intrinsically to advance a knowledge and control of them. The need for it was frequently the result of the operator's lack of scientific knowledge in the handling of an instrument founded upon scientific principles.

For the majority of the men and women now regarded as our best picture-makers began with no previous artistic training, but with a zeal to make their prints express some sentiment of their own. Hence it is easy to see what a poverty of sound results might have ensued. This danger, largely through the consistent advocacy of the "straight" negative by Mr. Stieglitz, has been avoided. The tyro in the use of his camera has been encouraged to become an expert, searching its possibilities as a musician those of his particular instrument; and, moreover, the stress which has been laid upon getting the artistic quality first and foremost into the *plate*, has compelled him who was ignorant of the artistic principles of picture-making to study and master them.

With similarly excellent results the value of "straight" printing has

been enforced. What charm of delicacy or richness, as the case may be, and of subtle effects of light and atmosphere, the beautiful medium of platinotype may be made to yield without any manipulation than that of skilful printing, aided by taste and feeling, has been demonstrated especially by Alfred Stieglitz, Holland F. Day, Clarence H. White, and Mrs. Gertrude Käsebier. The latter's results are all the more remarkable, because, for the most part, they have been obtained in portraiture under the exigencies of commercial output. She is one of those who had studied painting before adopting photography as a profession, and has had a great influence over here by frankly admitting that her aims are commercial, while nevertheless lifting all her work to a high plane of artistic excellence. It is interesting also to note in passing that the skill of Mr. White in composing a few materials into a handsome picture, full of delicate suggestions of sentiment, has attracted the attention of some of the publishers, from whom he has received commissions for illustrating novels.

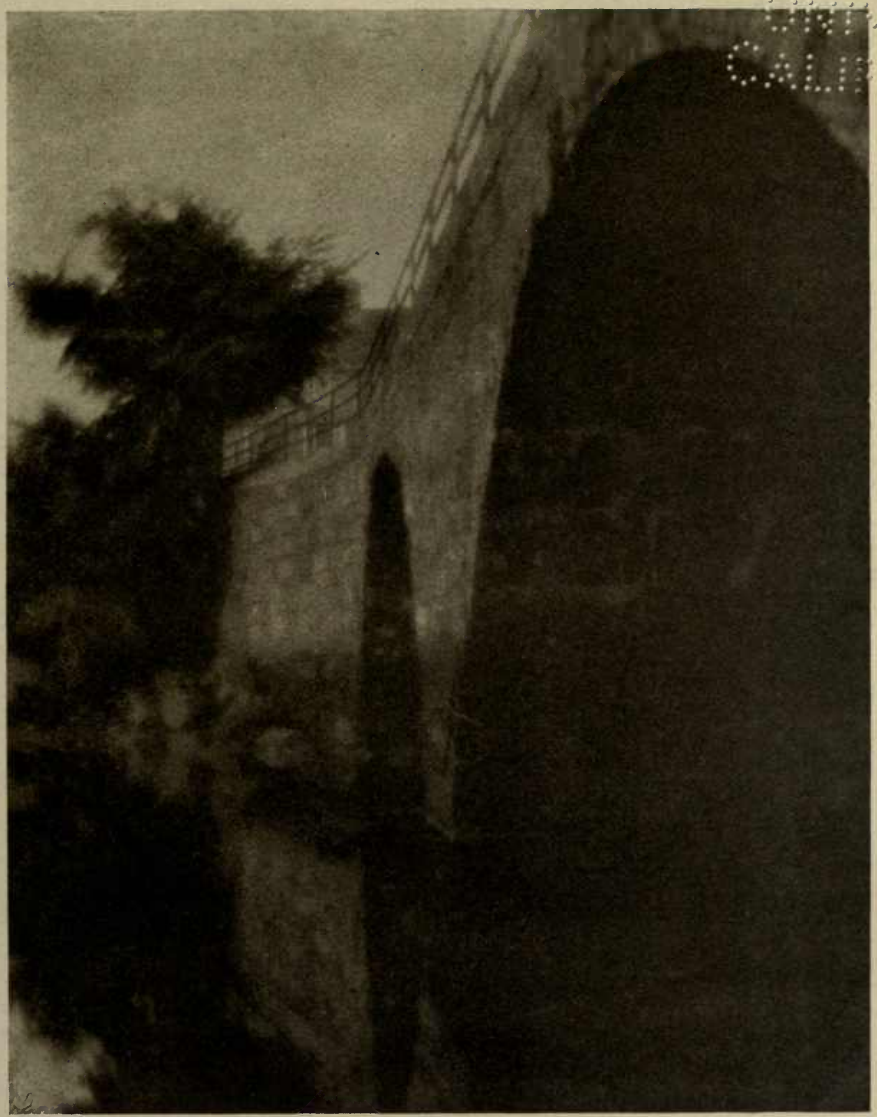
In the processes which demand manipulation during the printing—the glycerine and gum-bichromate—comparatively few of our photographers have made successes. Yet, in connection with the former medium, must be mentioned William B. Dyer and Joseph T. Keiley; and with the latter Alvin L. Coburn and Edward Steichen. Mr. Coburn has made some very interesting experiments in combining the process of platinotype and gum, while Mr. Steichen's prints in the latter medium represent pretty nearly, if not quite, the best that photography has yet accomplished. Yet they are in no wise final; indeed, in a certain sense they may be regarded as brilliant aberrations from the path which American photographers are treading. For the feeling that has influenced their character is too conspicuously a painter's; and, as I have tried to show, the ideal over here is to stand for the independence and integrity of photography and to realise out of the medium's own capacities its ultimate possibilities.

CHARLES H. CAFFIN.

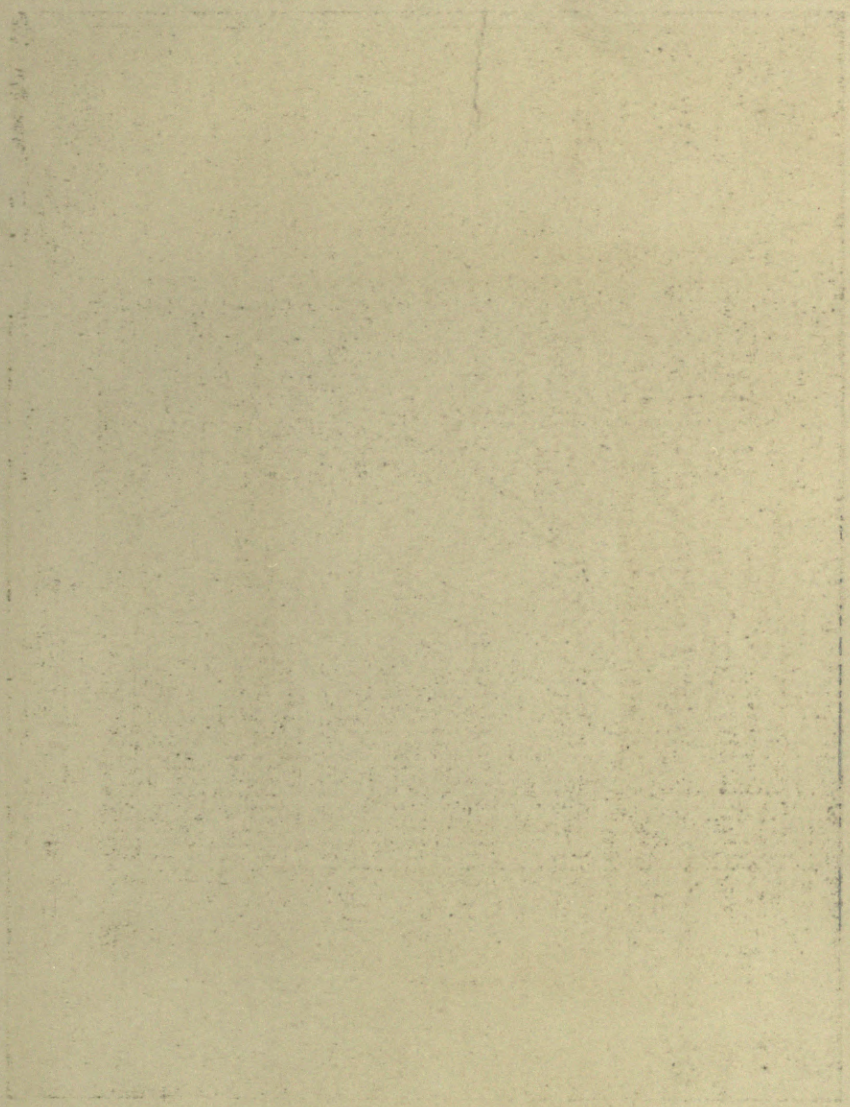
US. I

MATERN
AL·LOVE
BY·CL·H
WHITE

US. II.



THE BRIDG
E IPSWICH
BY ALVIN
L COBURN



US. III.

PORTRAIT
OF·AN·OLD
LADY·BY
GERTRUDE
KÄSEBIER

UNIV. OF
CALIFORNIA

THE·B
OY·BY
J·F·ST
RAUSS

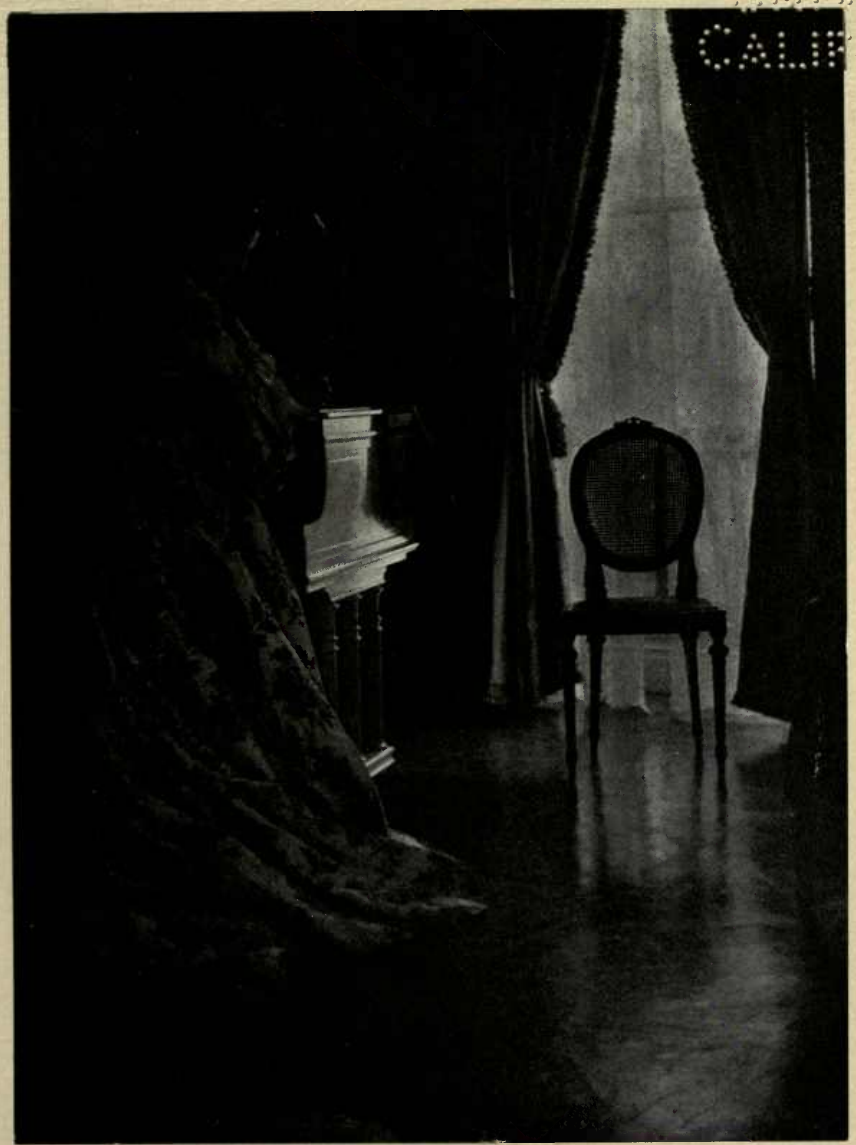
US. V.

LA·BELLA
BY·EDUA
RD·J·ST
EICHEN

US. VI.

THE·HAUN
TED·HOUS
E·BY·ALVIN
L·COBURN

UNIV. OF CALIFORNIA



PORTRAIT OF MRS R COLLIER BY GERTRUDE KÄSEBIER

UNIV. OF
CALIFORNIA

US. VIII.

REFLECTI
ONS·NIGHT
BY·ALFRED
STIEGLITZ

UNIV. OF
CALIFORNIA

US. IX.

KUNDRY
BY EVA
WATSON
SCHÜTZE

US. X.

THE·HAND
OF·MAN·B
Y·ALFRED
STIEGLITZ

UNIV. OF
CALIFORNIA

US. XI.

UNIV. OF
CALIFORNIA

PORTRAIT
OF MISS J D
REYNOLDS
BY CLAREN
CE H WHITE

UNIVERSITY OF CALIFORNIA

US. XII.

UNIV. OF
CALIFORNIA

MOONLIGH
T·WINTER·B
Y·EDUARD
J·STEICHEN

UNIV. OF
CALIFORNIA

US. XIII.

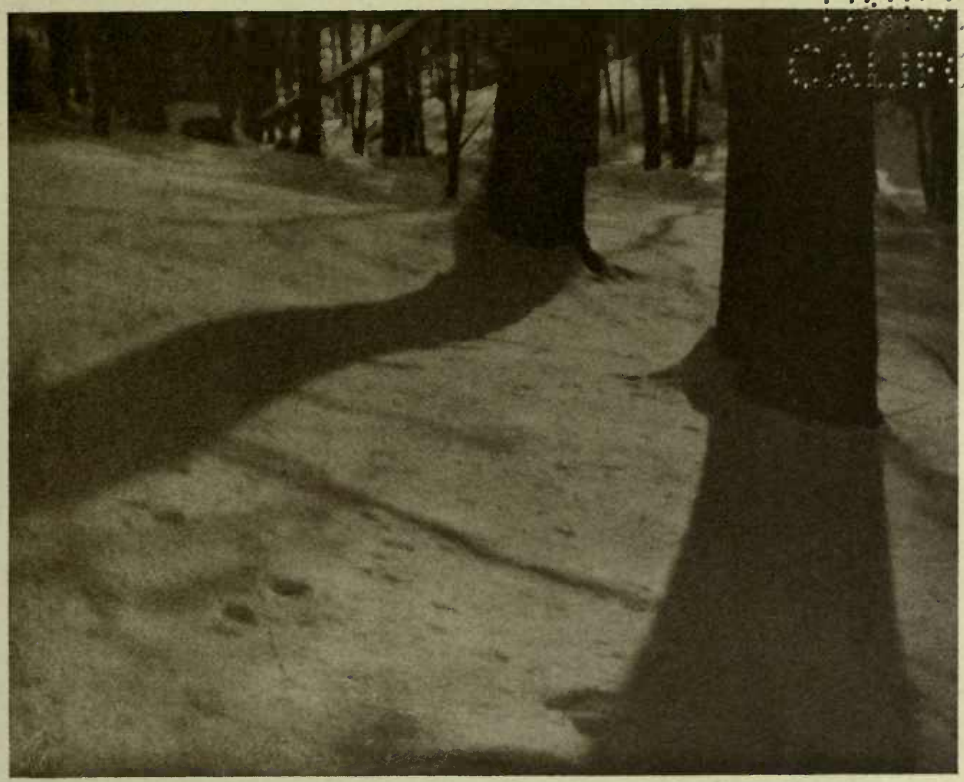
UNIV. OF CALIFORNIA

A·HEAD
STUDY
BY·J·T
KEILEY

UNIV. OF
CALIFORNIA

US. XIV.

WINTRY
WEATH
ER·BY·W
B·POST



SHADO
WS·BY
A·L·CO
BURN

US. XVI.

CHILDHOOD BY EVA WATSON SCHÜTZE

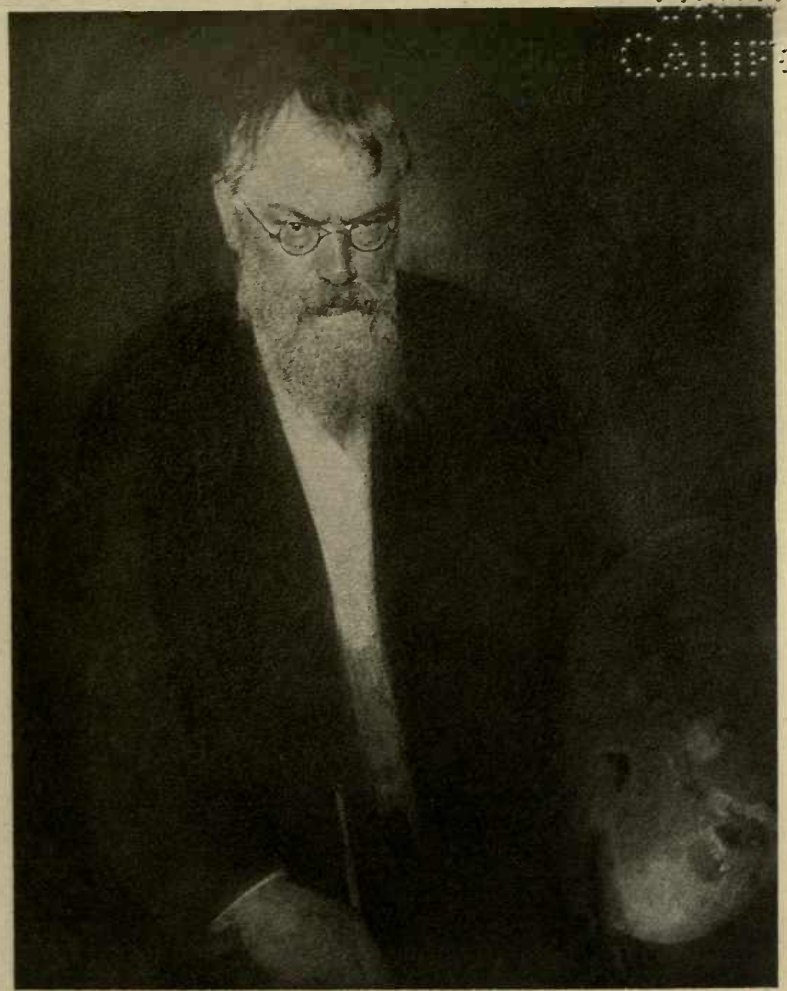
UNIV. OF
CALIFORNIA

US. XVII.

GOING TO
THE POST
BY ALFRED
STIEGLITZ

UNIV. OF
CALIFORNIA

US XIX.



UNIV. OF
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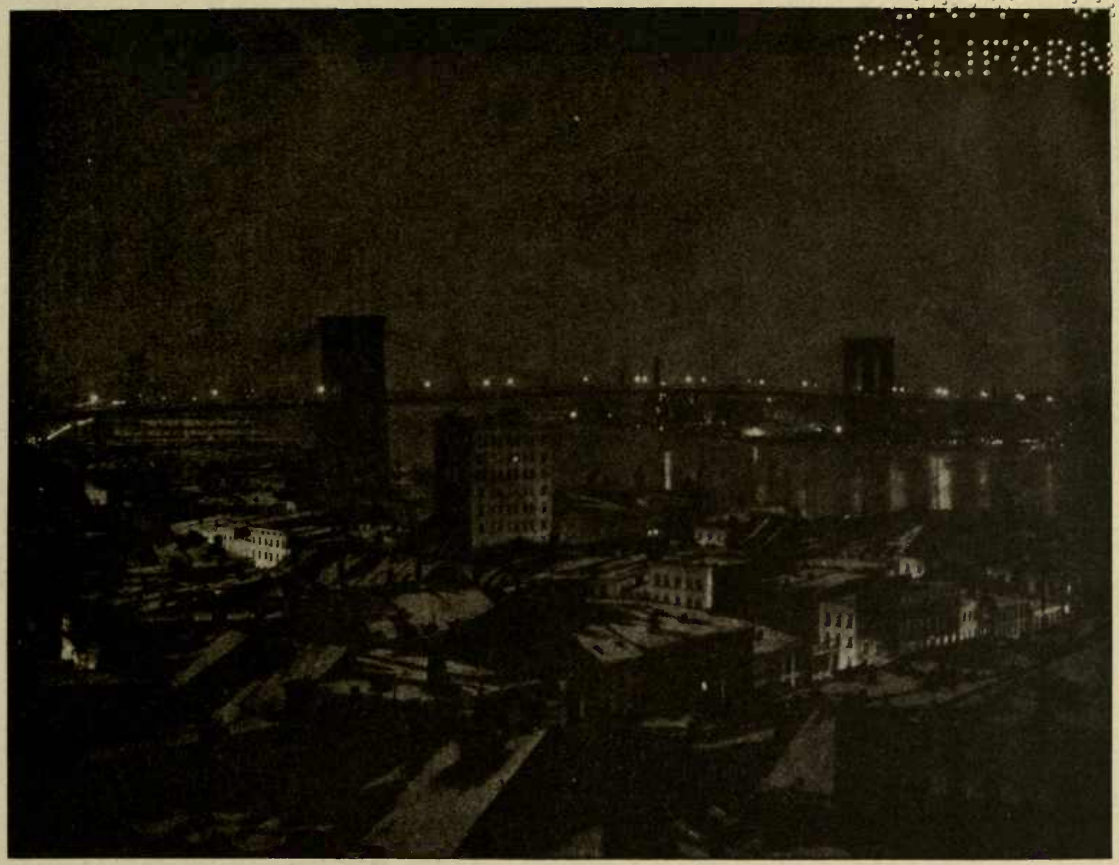
PORTRAIT
OF·FRANZ
VON·LEN
BACH·BY
EDUARD·J
STEICHEN

UNIV. OF
CALIFORNIA

US. XX



THE·BR
IDGE·B
Y·J·F·S
TRAUSS

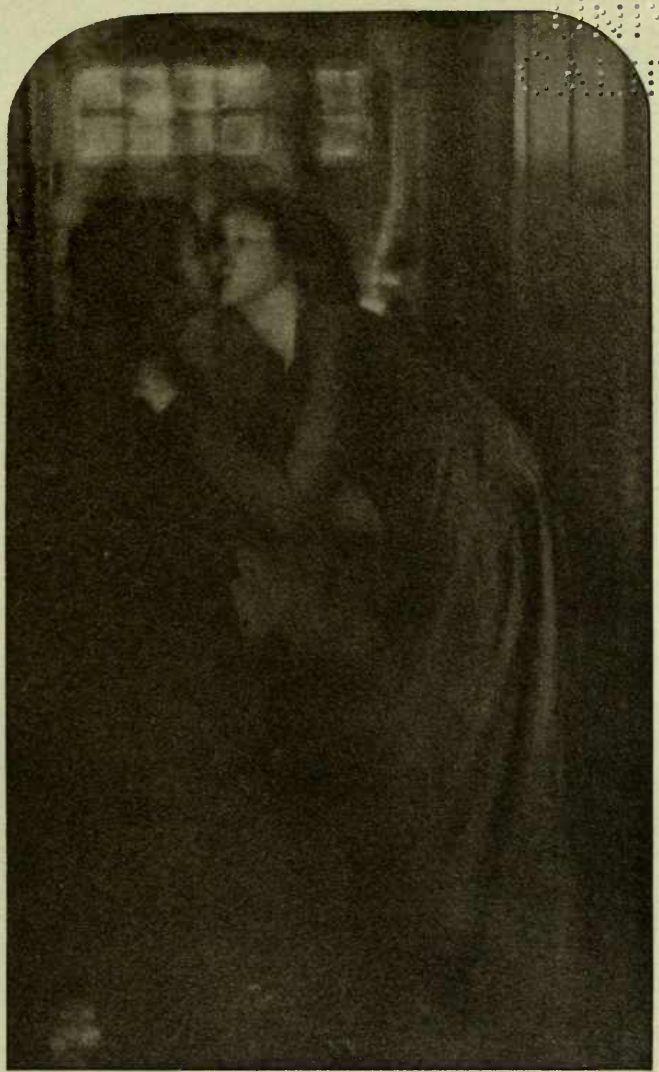
US. XXI.

UNIV. OF CALIFORNIA

AN·AME
RICAN·G
IRL·BY
S·L·WI
LLARD

UNIV. OF
CALIFORNIA

US. XXII.



THE·KIS
S·BY·CL
ARENCE
H·WHITE

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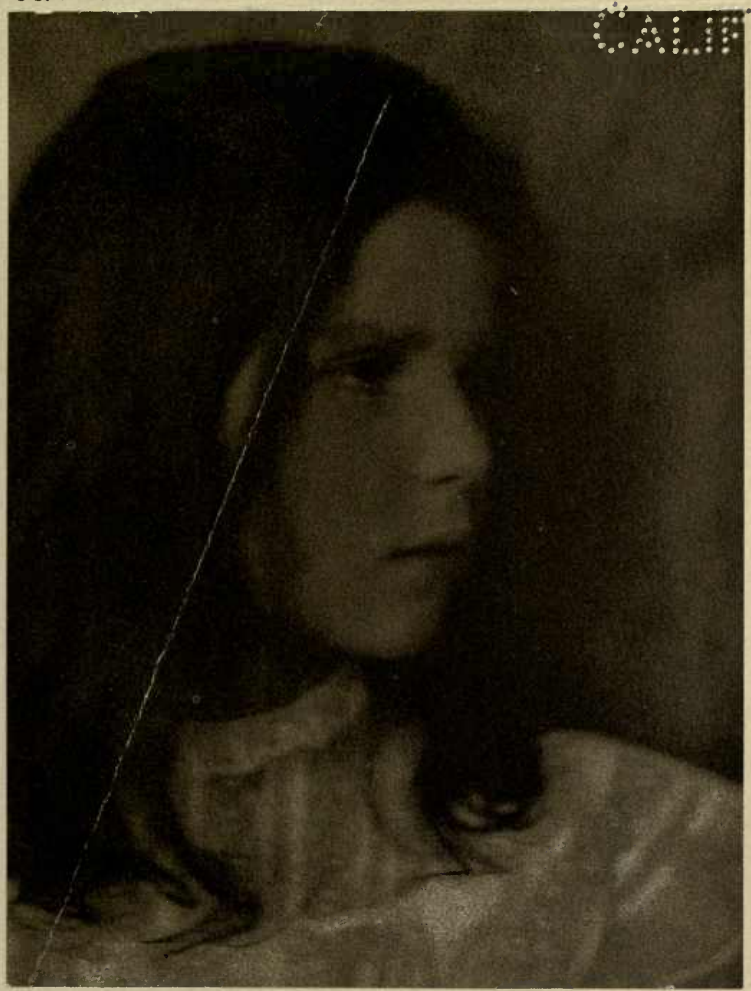
CALIFORNIA

US. XXIII.

UNIV. OF
CALIFORNIA

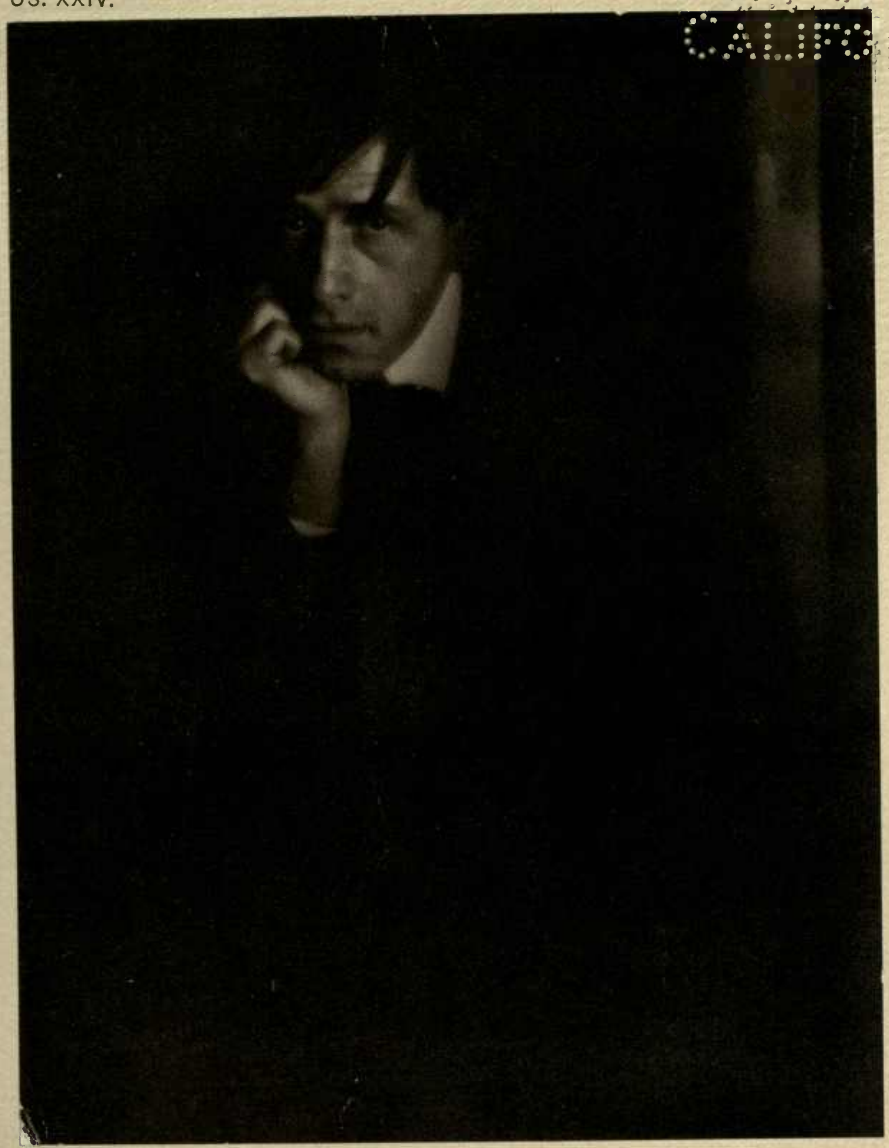


HEST
ER·BY
WM·B
DYER

UNIV. OF
CALIFORNIA

US. XXIV.

UNIV. OF CALIFORNIA



PORTRAIT
OF·CLAREN
CE·H·WHITE
BY·EDUARD
J·STEICHEN

UNIV. OF
CALIFORNIA

SOME NOTES UPON THE PICTORIAL SCHOOL AND ITS LEADERS IN FRANCE.

ALTHOUGH by the foundation of the "Linked Ring" and the holding of the first "Salon" in 1903, English pictorial workers may be said to have organised themselves before those of France, the Exhibition of Artistic Photography, initiated by the well-known Photo Club de Paris in the following year, left French workers but little in the rear of their British *confrères*. It was in that year that the title of the "Photographic Salon" was first adopted in France, the "show" being held in the well-lighted and spacious Galerie des Champs-Élysées, where no less than six hundred prints were hung without undue crowding or loss of effect.

The founding of the Photographic Salon by the Photo Club de Paris was speedily destined to have even more immediately far-reaching effects than the action of the "Linked Ring" in England. The movement towards pictorialism rapidly extended to the provinces, and in 1897 a marked endeavour was seen at places so widely apart as Dijon, Bourges, Dunkirk, Roannes, and Rennes to organise exhibitions which should be for the encouragement and furtherance of the ideas and aims of the leading pictorial workers in Paris. These efforts were warmly encouraged by the metropolitans (in France art in any form or process of development meets with much of the assistance which is so often denied it in England, or if given bestowed grudgingly), and the request from provincial organisations for the loan of pictures representative of the best work of leading pictorialists met with a ready response. This decentralisation has during the succeeding years been productive of excellent results; leading to a general upraising of the standard of attainment, and the discovery of a considerable number of workers gifted with artistic feeling as well as good technique.

Although from time to time new men and women have come into the field of pictorial photography in France, and have attained prominent positions therein, either by reason of their artistic gifts or originality of view, it is not an uninteresting fact to note that many

of those who were so untiring in their efforts to advance artistic photography eight or ten years ago, are still in the forefront of the movement. Keen to adopt new methods, they are equally keen to encourage their adoption by others.

Less hampered by convention than their *confrères* on the other side of the Channel, much of the best work of the French masters in the art of photography has shown a variety and daring of subject debarred to even the leaders of the English school save as exercises for their own personal gratification. In no particular has the difference of, shall we say convention ? been more apparent than in the treatment of sacred subjects, and that of the nude. In the former *genre*, during the two or three years prior to 1900, M. Pierre Dubreuil had produced a considerable number of pictures ; as had, by a somewhat strange coincidence, also M. L. Bovier, of Brussels, whose " Christ au Tombeau," created so much discussion. It was, perhaps, the newest note in photography of that period, and it was not one to find much of an echo in Great Britain. M. Charles Sollet, in the same school, produced in 1903 a " Head of Christ," which was impressive and open to little objection save that of sentiment. The idea was combatted with some degree of warmth in the English press, and M. Demachy came to the rescue in a pronouncement which, perhaps, erred a little on the side of anticipating too great a possibility of " sympathy " in the model used for such pictures, and too great a sentiment of " religious feeling " in the artist. No recital of the pictorial movement in France would, however, be complete without a reference to the particular phase we have touched upon.

Of the other *genre* of work, which has become more generally associated with the French School and with the names of MM. René le Bègue and Paul Bergon in particular—the nude, a considerable number of examples have been at various times contributed to the chief exhibitions. That MM. Le Bègue and Paul Bergon seriously consider the possibility of producing inoffensive and even truly artistic work by means of the camera in this *genre* is evinced by the large number of pictures which they have produced annually, from quite the commencement of the pictorial movement in France, and the persistence of their efforts in this direction. As a general rule they have been singularly fortunate in their models, whether professional or amateur, and by reason of their opportunities have succeeded in producing many pictures of lightly draped or undraped subjects against which can be urged but slight objections either from the conventional or artistic points of view. Working with

discretion they soon rendered their position as leaders in this particular school unassailable.

Progress in the pictorial side of photography in France has been slow during the last few years, and this fact is admitted by most of the leading workers. As M. Demachy himself has said, the progress in the more elementary features of artistic work is rapid—these can be learned in a month or two ; but afterwards—well, a year may pass with any worker without his making any very appreciable advance. The same is almost equally true of a body of workers who may be experimenting or producing along identical lines.

New pictorialists of great promise seem to be discovered less frequently in France than in either England or the United States. But the first years of the new century were rich in that they produced some of the best pictures from Mlle. C. Laguarde, and MM. Dubreuil, Fauchier-Magnan, Yvon, Sollet, and Écalle.

One marked feature of pictorial photography shown at the Photo Salon, and at even provincial exhibitions, has been the absence of ultra-eccentric work, a circumstance which may not be improperly traced to the fact that French workers as a whole are gifted with a sensitiveness which makes either the ridicule or severely trenchant criticism which such pictures are liable to produce distasteful and even shunned.

In 1903 Major Puyo, who had been for some time experimenting with double and multiple " gum " printing in several colours, showed some pleasing and extremely clever examples of this type of work. Since then his initiative has been followed by several prominent " gum " workers with some considerable degree of success.

One of the boldest experiments of the pictorialists yet made was the Exhibition held at Nice, in 1903, of nude, draped, and *genre* subjects. It was an invitation one, and contained pictures by most of the leaders in these particular fields of photography. A special jury, in which there were two ladies, Mme. Binder-Mestro and Mlle. C. Laguarde, was empanelled, and about half of the pictures submitted were rejected as not sufficiently carrying out the conditions which had been drawn up to govern their suitability for inclusion. It has always proved to be a difficult matter to idealise the human form when depicted by the camera, and most of the rejected works were those which, though perhaps showing excellent technique and in a sense beauty, yet failed by reason of the lack of the idealism which was recognised as a *sine quâ non*.

Amongst the leaders of pictorial photography in France few are more deservedly prominent for having done good work than

Mmes. Binder-Mestro, Huguet, Chas. de Lassence, Mlles. C. Laguarde, Antoinette Bucquet, and A. M. Massion, MM. Robt. Demachy, René le Bègue, Pierre Dubreuil, Ch. Sollet, Maurice Bucquet, Georges Grimprel, A. Gerber, Albert Gilibert, Gaston Lecreux, Paul Bourgeois, Major C. Puyo, Commandant E. Bourgeois, the Comte C. de Clugny, and Gaston Roux, to mention only a few whose pictures of recent years have not only attracted attention from artists, but have shown some distinct originality, and are generally gifted with sentiment and pictorial feeling.

Few French pictorialists are better known both in England and the United States than M. Robert Demachy, who ten years or so ago was in the forefront of the movement towards artistic photography, and who still remains one of its ablest exponents. One distinguishing feature of M. Demachy's work is its catholicity of subject. He has essayed figure studies, portraiture, landscape, marine, decorative work and other minor branches of photographic art with almost unfailing success, a result which is probably as much traceable to his great command of the media in which he works, whether platinum, carbon, or "gum," as to his innate artistic perception.

M. Demachy has been an almost constant exhibitor during the last ten years at the English Salon and other exhibitions, and English pictorial workers have therefore been able to follow his career with a closeness which has not been possible in the case of some of his *confrères*, and to become acquainted thereby with much of what is best and most artistic in French pictorial work.

M. Demachy has often been singularly fortunate in his models, and the evident sympathy which has existed between them and himself has served to bring about that unstudied and spontaneous result which is so marked a feature in most of the French pictorial work in the *genre* of portraiture and figure studies. Although be it here said that in the former class France at present possesses no workers who can be placed upon an equal footing with Messrs. Craig Annan, F. Hollyer, Reginald Craigie, or F. H. Evans.

In the earlier exhibitions of the Photographic Salon (English) M. Demachy was represented by work in most classes, and created little less than astonishment amongst English workers, who, though accustomed to pictures of several *genres* from one worker, were not used to such distinction as was shown by M. Demachy in so many fields of photographic expression.

The same tale of fertility and variety might be told of most of his work of succeeding years. In more recent times he has produced some most excellent landscapes, several good examples

of which were shown at his "one-man" Exhibition held at the Royal Photographic Society last year. "Liseux," marked by a daring and subtle point of view and composition, and "Autumn," were excellent examples of his later work in this field, and of his skilful rendering of a long scale of dark tones which has often distinguished his figure studies and portraits. In this same Exhibition (1904 Salon) was a picture which revealed him in a new light, and indicated to what excellence in depicting actuality as well as sentiment M. Demachy had arrived. In "L'Effort," a pictorial rendering of a row of fisher lads seeking to "right" a boat, the sense of strenuous movement was so omnipresent that but a slight effort of the imagination was needed to believe that the figures strained their muscles as one looked at the picture. An extraordinary sense of on-rushing movement was also suggested with a masterly skill by his further development of this *genre*, "Speed," in last year's Salon. Here a motor-car, of all objects one would think the least likely to afford pictorial effect, had been selected as a subject. The result was convincing, and even in a measure artistic.

Very different in character are the three pictures, which have been selected for reproduction in the present volume to represent in a measure M. Demachy's varied attainments. One could wish, however, that it had been possible to include his exquisite "Neige" of last year—one of the most beautiful snow effects ever seen on the walls of any exhibition. In "Behind the Scenes" we have one of those Degas-like figure studies, a series of which M. Demachy produced a few years back. Astonishingly clever with its suggestion of *artificial* light it certainly is. In "Margaret" we have an example of another *genre*, in which this worker has excelled. And in the "Portrait of a Young Lady," we have a picture portrait which is worthy of his reputation.

M. René le Bègue is not only a notable worker, but may be said to occupy a position in company with M. Paul Bergon at the head of those who have devoted their artistic gifts and energies chiefly to the *genre* of figure studies, and more especially of the nude. Earlier in his career, before his migration for many of his chief studies to the island of Herblay, his work, from a purely pictorial and effective point of view, suffered from a plethora of "studio" accessories. Well chosen, we admit, and seldom actually inappropriate, but still from a critical point of view often distracting and superfluous. His well-known and otherwise impressive and beautiful "Étude à l'Atelier," with its damascened background, illustrates this earlier

manner of over-elaboration from which much of his later work has been free. A very different picture was his "Sea Breeze," seen at the same Exhibition, and since frequently reproduced. Here in a cave, we may imagine, on his favourite Île Ste. Marguerite, a pretty model has been gracefully and naturally posed in diaphanous draperies, which floating in a strong draught of air subtly define the figure.

M. Le Bègue's work is less seen at our leading Exhibitions than that of most of his *confrères* of a like prominence. The reason very probably is the great preponderance of nude studies in his more important pictures. But there are many, such as "Le Faune," and "The Secret" which has been chosen for reproduction herein, which convey valuable lessons of either decorative beauty, or the value of eliminating the non-essential. He has also done some interesting and beautiful work in multi-coloured "gum"; several good examples of which were shown at last year's Salon of the Photo Club de Paris.

M. Paul Bergon's work is very similar in general character to that of M. René le Bègue, a circumstance which may possibly be accounted for in a great measure by the fact of their mutual property in the *plein-air* studio of the islet of Herblay. But whereas M. Le Bègue has essayed almost entirely nude and draped figure studies of a decorative or delicately fanciful order, M. Bergon has also made excursions into the realms of portraiture and symbolism. A really fine example of his work in the latter *genre* was "Mélusine," hung in the Salon of 1902. Last year M. Bergon produced a *suite* of figure studies in costume of the period of 1830, which were not only interesting but also most successful essays in a new line of work. The example of his skill which has been selected for reproduction in the present volume, "At the Window," whilst scarcely representative of his chief line of pictorial work, is yet a good example of his methods, and later aims.

M. Pierre Dubreuil, much of whose later work has a strong affinity, as regards both its delicacy and subject, with that of the American pictorialist Clarence White, has been for many years past so frequent an exhibitor in England at the Salon and other exhibitions, that his work is almost as familiar to the English worker, and perhaps even the British Public, as that of M. Demachy. Like the latter he has essayed many divisions of pictorial photographic work, and whether it be in his wonderfully impressive "Vielle au Cimetière" in the Royal Photographic Society's Exhibition of 1899, where an old peasant woman, her figure beautifully lit by evening light, is seen entering the neglected village churchyard; or his delicately toned

landscape with cattle entitled "Spring Snow," one is struck by both the certitude of the worker and his versatility. In Portraiture M. Dubreuil has not infrequently allowed a straining after the "new" to materially spoil what might otherwise have been excellent work. In recent years he has sent several examples of what has not been inaptly named the "chopped profile" school to both the Salon and the Royal Photographic Society's Exhibition. Latterly he has produced numerous delicately toned studies of children at play, similar in character to "Croquet," selected for reproduction. "Les Quilles" and "Le Volant" form even better examples of his skill of arrangement and of lighting in essays of this particular *genre*.

M. Maurice Bucquet, both as President of the Photo Club de Paris and as an active worker in the field of pictorial photography, has a high standing amongst his *confrères*. Much of his work is instinct with a sentiment, even when portraying homely and everyday subjects, which can only be looked for in the work of one who has artistic taste as well as technical skill. For some years past he has been favourably known to English workers for his landscapes of peasant life, of which "Returning from the Fields" and "Labour d'Octobre," a team ploughing, are good examples. He has also recently initiated a series of pictures of Paris life which he calls "Croquis Parisiens"; many of which show what possibilities of pictorial treatment even subjects which are almost to be characterised as prosaic possess for the skilful worker and the seeing eye. In Portraiture of the less ambitious type M. Bucquet has gained some considerable distinction; and also in figure studies of the character of his well-known "Lunch at School," in which the varying expressions of children have been most happily caught.

M. Georges Grimprel's work has been seen on several occasions at the Salon and has also been widely reproduced; it is therefore familiar to most English workers and also to a considerable number of the general public who take an interest in photography. Chiefly known for his portraiture and figure studies M. Grimprel has yet essayed, and successfully, other branches of photographic work, his fine harbour study, "Le Havre," in the Salon of 1902 coming as somewhat of a surprise to his English admirers. Of his figure studies, perhaps "Cigarette," a graceful and convincing study of a girl enjoying an after-*déjeuner* cigarette, is the best known example of his method and style of composition. "At Montmartre," selected for reproduction in the present volume, is marked by

those distinctive qualities which M. Grimprel usually manages to infuse into his pictures.

M. Paul Bourgeois, who, in 1902, was decorated with the Légion d'Honneur, in recognition of his services to the Art of Photography, has produced many charming landscapes, both of scenes in his native land and also in Scotland. His beautiful "Sunset," "Effet du Soir à Inverness," in the Salon of 1902, and his "La Côte de Basques," all possess the features of sentiment and atmosphere which distinguish his work. "The Clyde at Glasgow," reproduced herein, is a notable picture with fine atmospheric qualities which were found in "Sunset."

Major C. Puyo has attained to a high and well-deserved position among the leaders of the pictorial school of photography in France. His technique is almost always above criticism, and his artistic taste, excellent knowledge, and fine sense of balance in composition are marked. In addition to being an accomplished exponent of "gum" he has scored a considerable success in multi-coloured work in the same medium.

M. Puyo is one of the most prolific of workers, and a large number of his best pictures have been shown in England during the last decade. Although much of his later work may almost be classed as landscape, in nearly all his pictures figures are so employed as to arrest the attention and form a conspicuous part of the composition. Of such a character is "Les Bouleaux," an excellent study of birches into which a figure on a large scale has been admirably introduced. All the pictures chosen for reproduction are excellent of their kind and examples of various phases of his work. "At Eventide" is considered by many of his admirers as one of his most poetic and beautiful efforts.

The work of Mlle. Céline Laguarde has not, save through reproduction, been much seen in England until the last year or two. It is marked by great executive skill, originality, and charm. One of her most decoratively beautiful pictures, "L'Affiche," must be familiar to many. The two examples of her work reproduced herein comprise a decorative figure study, "Girl with Carnation," and a delicate essay in profile portraiture.

It is to such workers as those whose pictures have been reproduced herein, and to those space will only permit of our mentioning by name, that France looks for the advance of Photography along pictorial and artistic lines. That the advance, though perhaps slow for the reasons already given, will be satisfactory and continuous, who can doubt?

CLIVE HOLLAND.

F. I.

UNIV. OF CALIFORNIA

PROFILE
BY · CÉL
INE · LA
GUARDE

F. II.

SACRED
SONG BY
C. PUYO

F. III.

STUD
Y·BY·C
PUYO

UNIV. OF
CALIFORNIA

F. IV.

BEHIND·THE
SCENES·BY
ROBERT
DEMACHY

UNIV. OF
CALIFORNIA

F. V.

AT·MONT
MARTRE
BY·M·G
GRIMPREL

UNIV. OF
CALIFORNIA

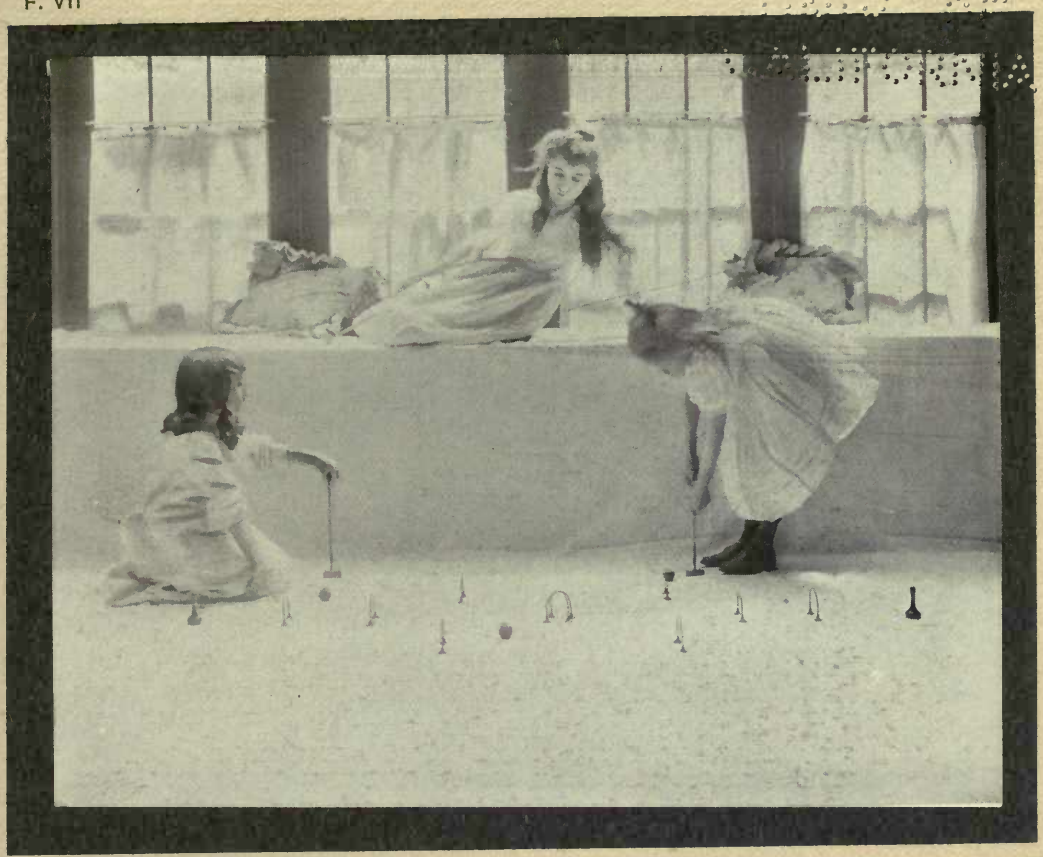
F. VI.

UNIV. OF CALIFORNIA

PORTRAIT OF YOUNG LADY BY ROBERT DEMACHY

UNIV. OF
CALIFORNIA

F. VII



CROQUET
BY·P·DU
BREUIL

UNIV. OF
CALIFORNIA

F. VIII.

MIRTH
BY · O
PUYO

UNIV. OF
CALIFORNIA

F. IX.

MARGA
RET BY
ROBER
T·DEM
ACHY

UNIV. OF
CALIFORNIA

F. X.

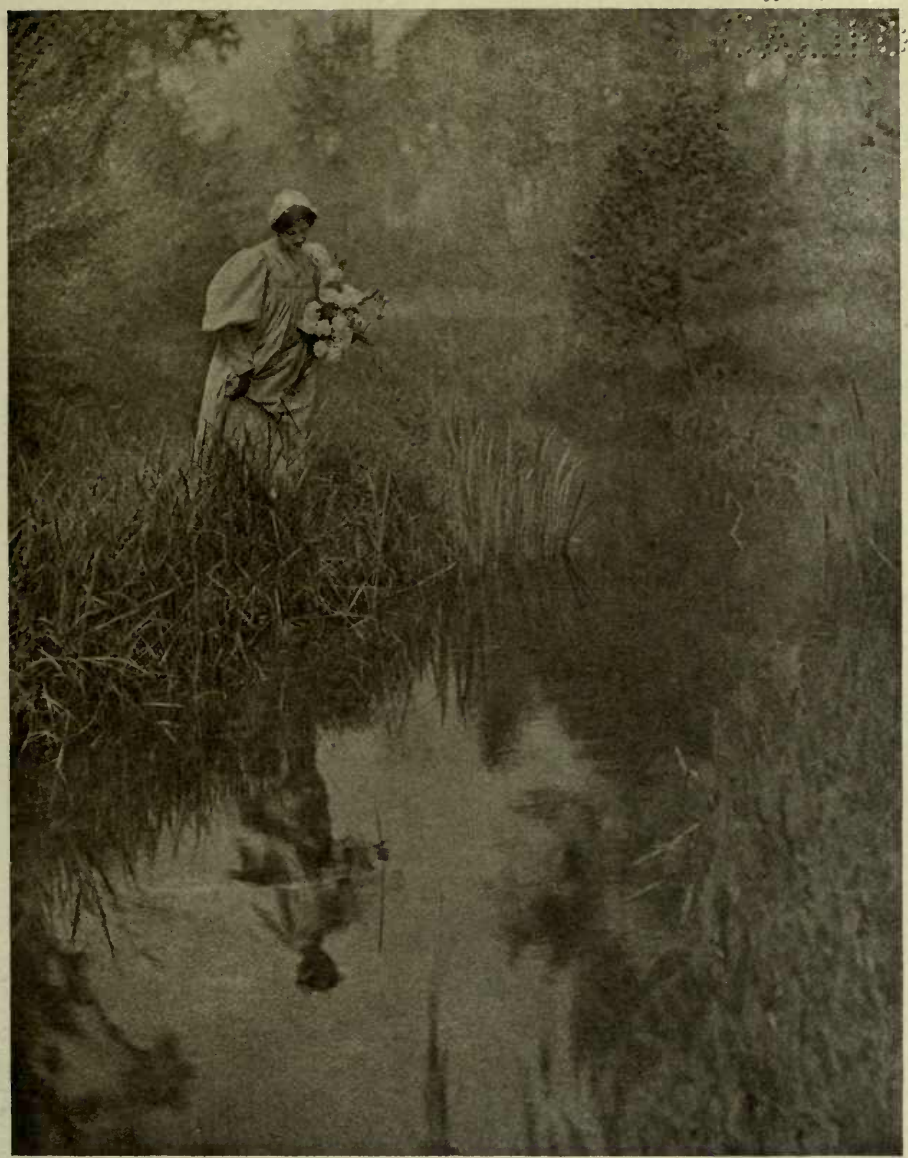
THE·CLYDE
GLASGOW
BY·P·BOUR
GEOIS

UNIV. OF
CALIFORNIA

F. XI.

THE·SEC
RET·BY·R
LE·BÈGUE

UNIV. OF
CALIFORNIA



SPRING
TIME·BY
C·PUYO

UNIVERSITY OF MARYLAND

UNIV. OF CALIFORNIA

AT·THE
WINDOW
BY·PAUL
BERGON

UNIV. OF
CALIFORNIA

F. XIV.

GOSSIP
ING·BY·M
BUOQUET

UNIV. OF
CALIFORNIA

F. XV.

AT·EVEN
TIDE·BY
C·PUYO

UNIV. OF
CALIFORNIA

LIBRARY OF CALIFORNIA

GIRL · WITH
CARNATION
BY · CÉLINE
LAGUARDE

UNIVERSITY OF MARYLAND

PICTORIAL PHOTOGRAPHY IN AUSTRIA AND GERMANY. BY A. HORSLEY HINTON.

AS a means of delineation, photography, youngest amongst the graphic arts with which it is so often unnecessarily brought into comparison, has had less than a score of years in which to demonstrate the possibilities of that particular phase or application of its many powers with which the present publication has chiefly to do.

The present day Pictorial movement in photography which is exhibiting so much activity in nearly every country of Europe and also in America, may be said to have taken definite shape somewhere about 1891, when the Vienna Camera Club organised its first Exhibition, an entire innovation as regards photographic exhibitions of that time inasmuch as the competitive element was quite absent, and the principal exponents of the artistic side of photography in various countries were invited to exhibit; from which it will be seen that there were not wanting a considerable number of scattered and isolated workers striving in the face of prejudice and misunderstanding to apply photographic means to the expression of personal ideas. Lost sight of amidst their more numerous technical and scientific contemporaries they lacked organisation and the opportunity of demonstrating their aims, and needed an exhibition in which interest in the picture could be invited apart from the consideration of the means employed in its making. Almost immediately the example of Vienna was followed in England, and The Photographic Salon founded in London in 1892 has been maintained annually with obvious success.

From thence onward is, then, the period during which Pictorial Photography has developed, shaking off the swaddling clothes of technical tradition, as its growth and desire for independence demanded greater freedom. For if it be claimed that Pictorial Photography is of earlier origin, and the efforts of Rejlander, Robinson, and others quoted in evidence, it may, I think, be easily shown that the "Art" photography of their time and the Pictorial movement of the nineties have been prompted by motives as different

as that which inspired the former when compared with the aims of the average photography of its own age.

Still earlier was the work of David Octavius Hill and of Adam Salomon ; and again the wonderful portraits by Mrs. Julia Margaret Cameron : but these were, so far as one can gather, cases of individuals practising photography in their own way, without conscious effort to give the process any definite artistic standing. Perhaps it is the very self-consciousness of the modern work which is its least satisfactory trait. The ease with which by modern photographic means something can be produced which, to the less observant, bears a superficial resemblance to genuine art work, has made every photographic tyro in England an aspirant to recognition as a monochrome artist. He points to the manner in which he has suppressed definition as a proof of his artistic perception. He styles himself "impressionist," and would have his confused forms and heavy shadows accredited with mystery. One turns with relief to the contemporary work of those who in other countries and under different influences are striving for the same goal, and it is doubtless all to the advantage of this work as a whole that it is seen from afar. Mediocrity from a distance can be ignored, if indeed one is conscious of its existence at all ; and only that which is great or whose real merit has secured its survival claims our attention.

Probably the average artistic merit of photography is higher in Great Britain than in any country in the world, but it is more generally practised and the very best is lost in the great concourse of the quite estimable though second rate. As regards Germany and Austria, the outcome of the ever increasing photographic activity which serves to maintain huge photographic industries never reaches us in England, and hence we are apt to form a judgment from those pictures by the few prominent leaders whose achievements are thought worthy of special invitation. But if one is tempted to draw comparison between the most esteemed photographs of different countries, it will be necessary to bear in mind that the art side of photography, like a foundling which its parents the Artistic Instinct and Pure Photography have both disowned, has responded to the treatment meted out to it by those to whose adoption in different countries it owes its present status ; and, to continue the simile, if it owes its form and substance to Photography, it betrays its dual origin by a certain distinguishing likeness to the contemporary art of its own land.

Nowhere is this more noticeable than in Austria and Germany, for obviously from the point of view of art criticism or art geography

that which is Austrian may be called German, and it is to the work first shown in Vienna and in various cities in Germany by Dr. Hugo Henneberg, Heinrich Kühn, and the late Professor Hans Watzek, that the Austro-German movement is due. But the significance of their labours is beginning to be forgotten as their personal aims in developing the technics of artistic photography have become more general and the disciples have come nearer to rivalling the masters.

When some three years ago the work of Dr. F. V. Spitzer of Vienna was first seen in London, Herr Matthies Masuren, who is the mouthpiece of the Austro-German movement, wrote as follows: —"The strong movement which affected all the German and Austrian Amateur Photographic Societies in the years 1894 to 1899, a movement called into existence by a very few talented members and supported by several authorities on art, has lately abated considerably. The reason for this is not far to seek. It is due to the pictorial standard being higher than what the amateur or dilettante could be expected to give, so that to be 'in the swim' required too much expenditure of time, trouble, and money, and ceased to be an amusement. Further, it required considerably more than every-day interest to beat the high average of the work shown; for, without wishing to particularly praise German work, the German amateur or artist photographers' exhibitions contained real pictures of which no exhibition of pictorial art would need to be ashamed. The authors of these pictures were, however, always the same, and as the difference between their work and that of others increased, their aspirations were less and less understood by those of a different turn of mind. So came the parting. To-day these, in the true sense of the word, artist photographers have little in common with what we usually understand by amateur photography. Wherein lies the difference? Let every unprejudiced reader who has the courage and who is capable of self-criticism put his own work to the test thus. Let him ask himself whether this or that fine negative was the result of a happy accident or whether he attempted a problem, studied it in every direction, considering all the points which it involved, until he read the solution of his picture. Therein lies the answer to the question, therein lies the difference between ordinary and art photography, and everyone who will test his picture in this way will understand that an apparently good photograph does not make its author an artist unless that picture has been produced with the clear understanding of the result to be achieved. We all know how easily in

photography chance may bring success with which the hand, eye, and soul of the photographer had little to do. In England, as in Germany, and in other countries there are some artists and innumerable dilettanti who occupy themselves with pictorial photography, but it should be the aim of all, for the sake of photography, to separate art photography from amateur photography. We shall never get nearer to the answer to the question whether artistic expression is possible in photography until we are clear about the task we are setting ourselves, and our aims. We shall never obtain open recognition for our equal endeavours until we have learnt among ourselves to ruthlessly separate the chaff from the grain. If we wish for a future for all our striving, we must first recognise its real importance and value."

But to turn more particularly to the work of one of the pioneers already named, we shall find that Dr. Henneberg's beginning in photography was in no way different from that of the average amateur. Using first a small stand camera and subsequently a hand camera, he accumulated a great store of mere records, and had small belief in the artistic possibilities of the process until he saw the English work at the Vienna Camera Club's Exhibition in 1891, and thenceforward his aim and style were entirely changed. It was some four years later that Mr. Alfred Maskell revived pigment-printing with bichromated gum as the medium, and brought work done in this process by M. Robert Demachy and his *confrères* from Paris to the London Photographic Salon. In the gum bichromate process Henneberg, with whom from that time onward must be associated Herr Kühn, Hans Watzek, and later Dr. Spitzer, seems to have found the means for which his talents had been waiting, affording as it does the opportunity of modifying the relative tones of the light-printed image, the power of suppressing undesirable detail and of making any number of successive printings either in the same or different colour. It was the large, powerful pictures which were only possible by this process which secured for photography an admission to the Exhibitions of the Vienna Secession and that exclusive art centre the Artists' Club "Secession" of Munich.

In connection with this mention of the Gum Bichromate process, one may perhaps make brief reference to the not uncommon erroneous notion that the Gum Bichromate worker strives to imitate the effects produced in painting, and that being hand-work it is not legitimate photography—an error arising chiefly from ignorance of how the print is produced. Paper is coated with a

mucilage of gum arabic and the desired pigment, and is made light-sensitive by the addition of potassium bichromate, this sensitiveness being shown by the pigment and gum becoming more or less insoluble in proportion as the light has access to it. The paper thus prepared is exposed to daylight under a photographic negative which, being opaque or partly so in those places which should be light in the ultimate picture and relatively transparent where the picture's shadows will be, respectively intercepts and permits the action of the light. No image is visible as the direct result of printing, but the exposed preparation is submitted to the action of water and the film or plaster lightly worked upon with brush or sponge or jet of water, so as to disengage and remove such portions which, having been shielded from the light, are still soluble. But the parts rendered insoluble are not entirely so, and should the photographer desire this or that tone somewhat lighter than the photographic negative has made it, the brush or whatever implement is employed can be used to tease the pigment away from its support in what manner and to such degree as his judgment may direct. Thus we may have brush marks not because the photographer has tried to imitate the brush marks of a painting, but because if they help him to realise his effect they are a legitimate part of his process. In developing a plate or print with chemical solutions, these are similarly controlled by the photographer's judgment, and the homogeneous nature of the image due to the flowing of the developer is just as much the sequence of the method employed as the cross-hatching brush marks or what-not in the brush-developed print are involved by the tools used ; and, be it remembered, the drawing and the modelling of the forms and the light and shade gradations are produced by the automatic action of the light through the camera-made negative plate.

In the presence of a Gum Bichromate print, where there is abundant evidence of brush development, one often hears it asked, "Why did not this man paint his picture at first-hand?" The answer is quite simple, "Because he could not." There are men who possess a fine artistic perception and knowledge but entirely lack the manipulative skill with either pencil or brush. Photography relieves them of the necessity of acquiring the latter, and in such a process as that now referred to furnishes a medium of personal expression. Nor need the foregoing explanation of Gum Bichromate be regarded as a digression when one remembers how intimately its practice and a fuller knowledge of its powers have been associated with the evolution of pictorial photography in the

countries concerned where the leading exponents affect very large prints and bold and aggressive compositions.

In the last Exhibition of the Royal Photographic Society there was to be seen a collection of large German prints in Gum Bichromate, many of which had been printed in two or more colours, and, compared with the simpler subjects and more conventionally-treated English work in the same building, these visitors from Europe seemed to many bizarre and of a strength amounting to barbarity. Yet it cannot be denied that they held the attention and grew upon one. In those which were produced in two or three pigments the colours were crude and elementary, and, without attempting to be realistic, possessed a quality which we are accustomed to look for in the modern poster. In this tremendous vigour have we not the evidence of the same influence which is seen to dominate German art generally? Then, too, in the choice of subjects, especially in landscapes, the German photographer, like his painter compatriot, does not attempt to ingratiate himself by any elegance or prettiness. The motive or subject is chosen merely as an opportunity of vigorous impression of light and shade effects of which he delivers himself with a harshness accompanied by deep sentiment which is so characteristically German.

The brothers Theodore and Oskar Hofmeister, of Hamburg, may perhaps be regarded as the pioneers of the new school in their own country, and from producing excellent photographic illustrations of the life of fisher-folk, showed in 1898 a change in manner as the result of the example set by the Viennese masters already referred to. The Hofmeisters invariably work together, the elder, Theodore, thinking out and studying the theme, and the younger, Oskar, executing it. In their operations no chance or happy accident enters in. Hand exposures are never made. The subject is sought out and deliberated upon, and then the execution, from exposure of the plate to the huge gum print, is elaborated with care and premeditation. Such seriousness of purpose and persistent effort may at least command tolerant consideration if it does not go so far as to inspire respect. One may resent the too arbitrarily chosen colours, one may feel that the mere area of the prints exceeds the limitations of the process, and, valuing photography for the delicacy of its subtle tones, experience disappointment in what by contrast seems coarse and barbaric; yet the unprejudiced observer can hardly miss the earnestness of it all and enquire what is the purpose and intention of this very unphotographic photography. What is the goal to win which those distinctive qualities hitherto regarded as photography's

unique possession are sacrificed? Here we are met with a problem common to all graphic arts which, if understood and admitted as possibly applicable to photography, may enable us to sympathise with the really zealous photographer, even if we are unwilling to grant to him all that he claims.

It needs not demonstration that in the faithful delineation of physical facts photography as a method is paramount, but that the purpose of the more aspiring photographer is not to thus record Nature must be obvious. He would appear to have at least learnt the principle that Nature and Art are distinct, and that whilst the mere subject of a picture may be of some interest, it is secondary in importance to what that picture *is* and the personal impression which it expresses. It is here that the photographer's chief difficulty arises. The painter or draughtsman seizes upon certain salient features, nor deigns to set down more than is essential for communicating the idea that has moved him, but the photographer needs to suppress the too exhaustive completeness of the lens-image, and find a means of imparting emphasis to its indiscriminating inclusiveness. Something, but not much, may be done to secure focus of attention by selective lens focus and the differentiation of definition through the various planes; but unless actual manipulation of the negative be resorted to, so rendering the subsequent printing a purely mechanical function, it seems that some direct personal control over the print is necessary if its blind mechanicalism is to be overcome.

There are photographers who are technical purists and yet still talk of Art in Photography, apparently ignorant of the fact that art must be personal, whereas photography unrestrained is entirely impersonal. Their ambition is a perfect specimen of photography which, being true to Nature, fulfils what they suppose to be the mission of graphic art. But if the control of or interference with the automatic formation of the print is to be admitted, it is well to clearly distinguish between the print which is "touched up," that is, which has something added to it, and the print which is restrained in the making. There is surely an essential difference between painting or pencilling on a photographic print by which lights may be depressed, shadows deepened, and the tone generally lowered, and treating a print as it is the custom to treat a gum bichromate print in which the consummation of the unessential is circumvented. To say that such a print is hand-worked or faked is to imply something very different, nor is it reasonable to insist that the photographer in his endeavours to use his process for an artistic end shall only use

it in accordance with the prescription of those who employ it for a different purpose.

It is because the leaders in pictorial photography in Austria and Germany have claimed and exercised this right with more courage than their contemporaries that their work exemplifies in so striking a manner the higher possibilities of photography. Nevertheless, there are numerous instances in which daring execution has not been sufficiently supported by knowledge, and the very liberty to control the print which might emancipate photography from the mechanical fetters has been much abused.

Over-production and the too hasty acceptance of what the camera gives has in Germany, as elsewhere, so lowered the average of merit that the really interesting and convincing work is hardly seen unless closely looked for. Herr Matthies Masuren, already quoted, recently reproached his readers with over-estimating the value of their work. The photographer, pleased at having been able to produce a pretty picture (forgetting that to the facility of modern methods rather than his own skill is the chief credit due), has too great a tendency to admire his results, and, what is worse, to constrain others to admire them too, while the more ambitious, impatient at the pettiness in aim of the majority of photographs and disdaining prettiness of subject, may easily accomplish only the grotesque, and even the satisfaction which is derived from a breaking away from conventionality will not justify mere eccentricity.

The best work from Austria and Germany—the work of such men as Bachmann, Pichier, Muhr, Ferrars, Hofmeister, and Hoek, to name only a few, is not sufficiently known in this country, and owing to its peculiar character the reproductions in the pages of a magazine hardly suffice to give an adequate idea of its singular impressiveness, and if exhibition organisers in England could induce the chief exponents of artistic photography abroad to overcome the reserve and the fear of public inappreciation which at present appears to restrain them, the craft would the sooner convert its detractors into admirers, and by simple demonstration secure recognition amongst the critical which argument and persuasion will never achieve.

A. Horsley Hinton.

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BY·KARL
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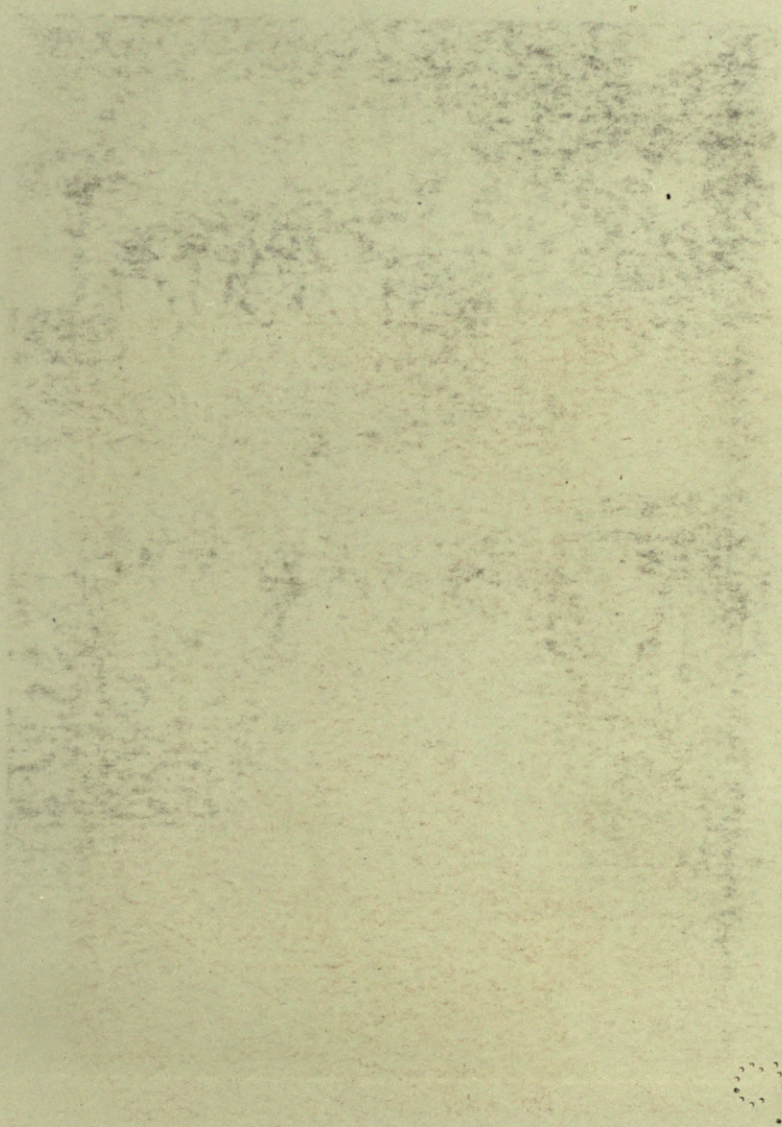


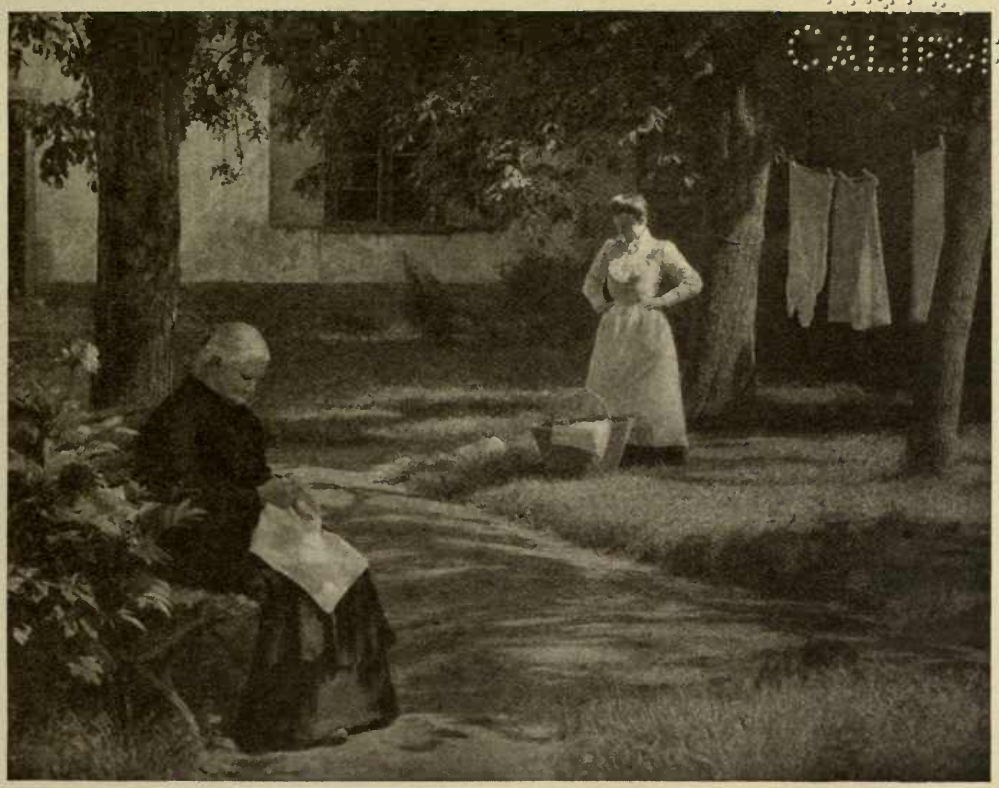
G. II.

UNIV. OF CALIFORNIA

IN·THE
BLACK
FOREST
BY·MAX
FERRARS

G. III.

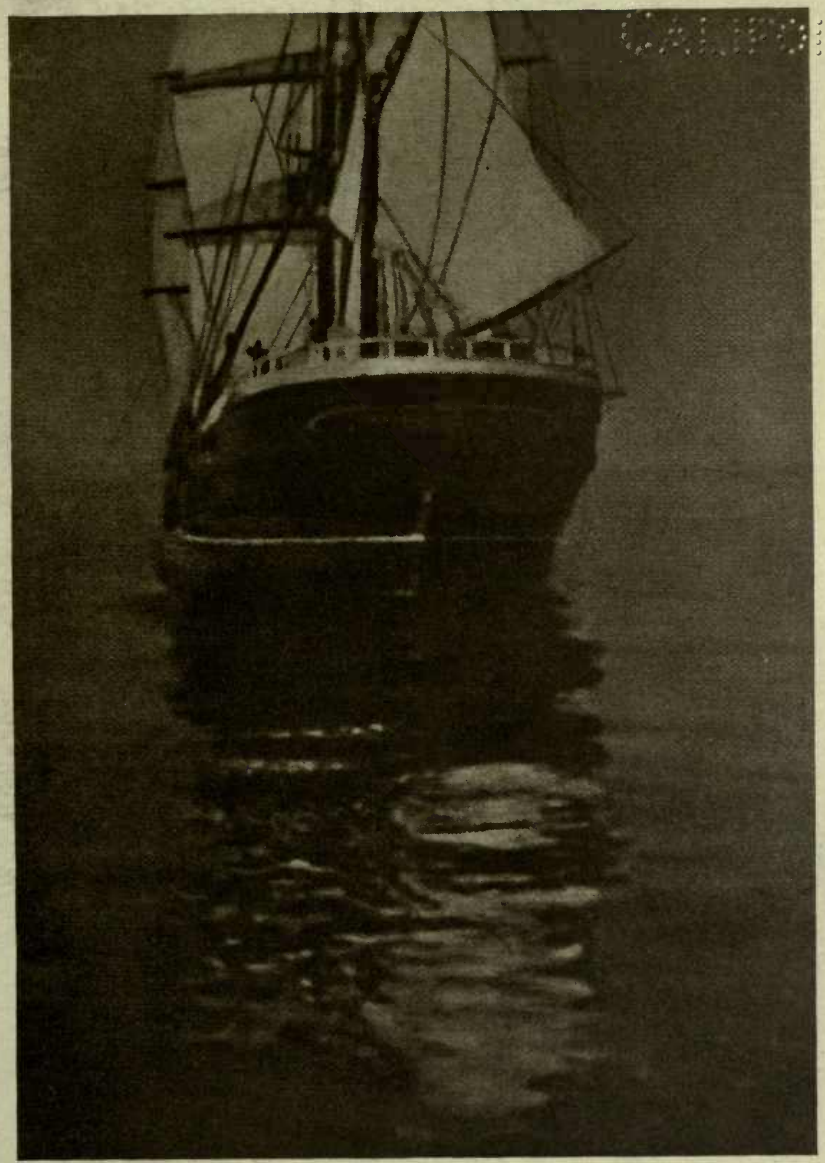
UNIV. OF CALIFORNIA



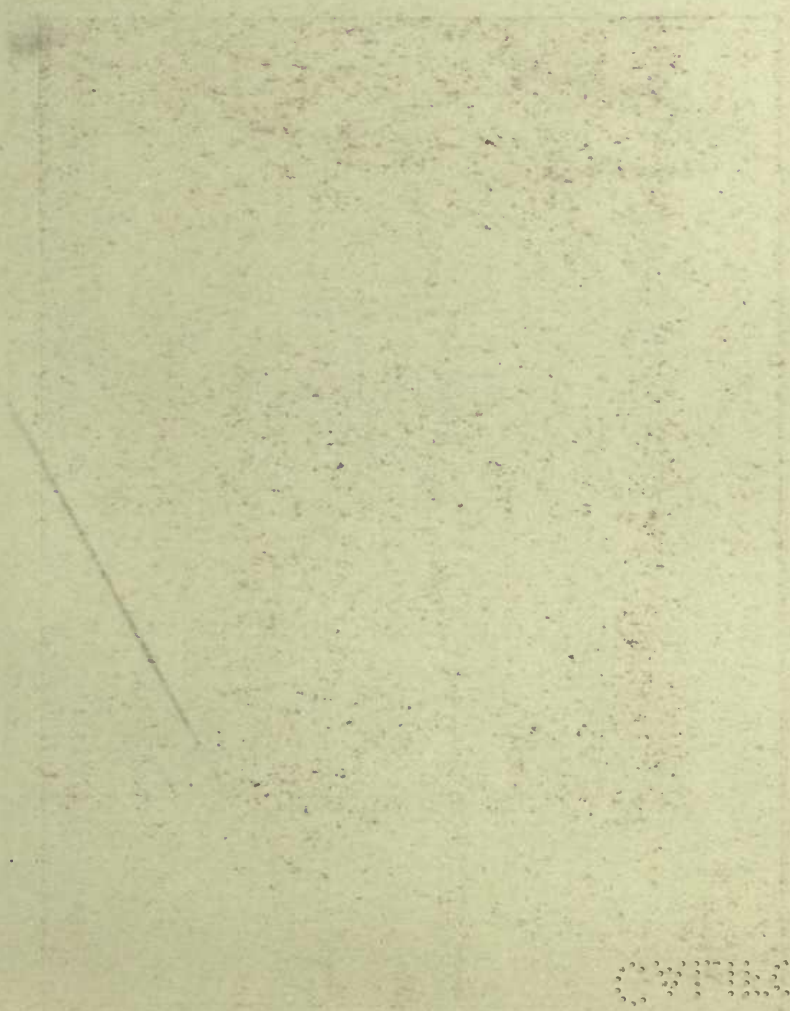
IN·THE
GARDEN
BY·A·GOT
THEIL

G. IV.

MOON
LIGHT
BY DR
MUHR

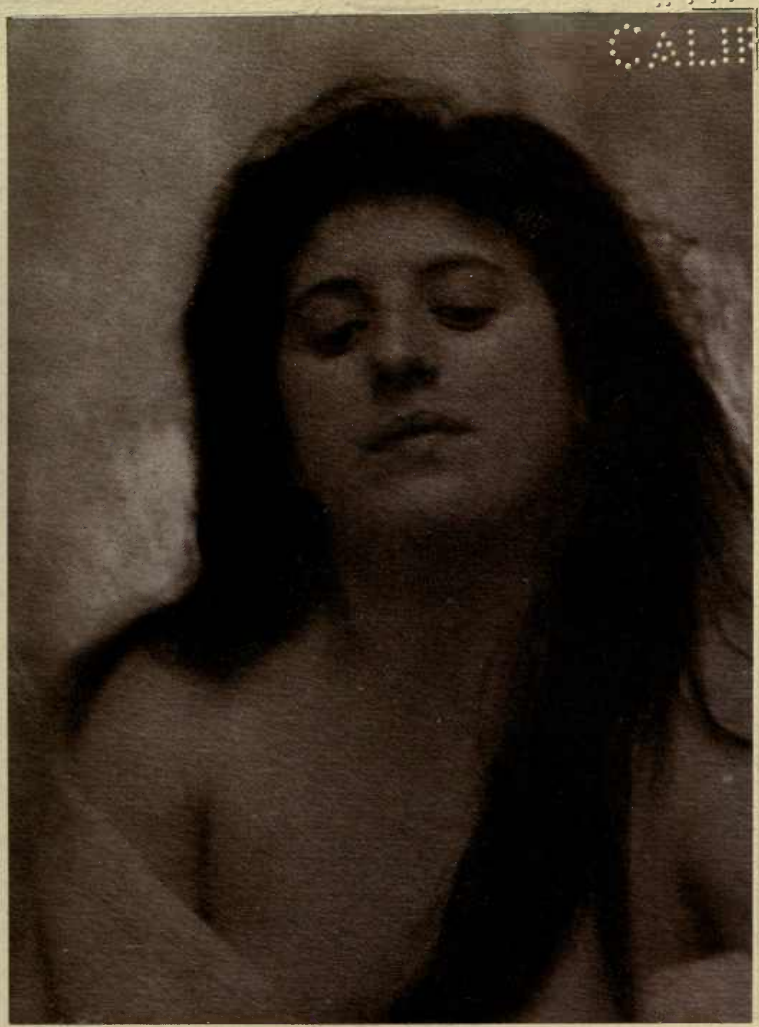


A CALM SEA BY O HOFM EISTER



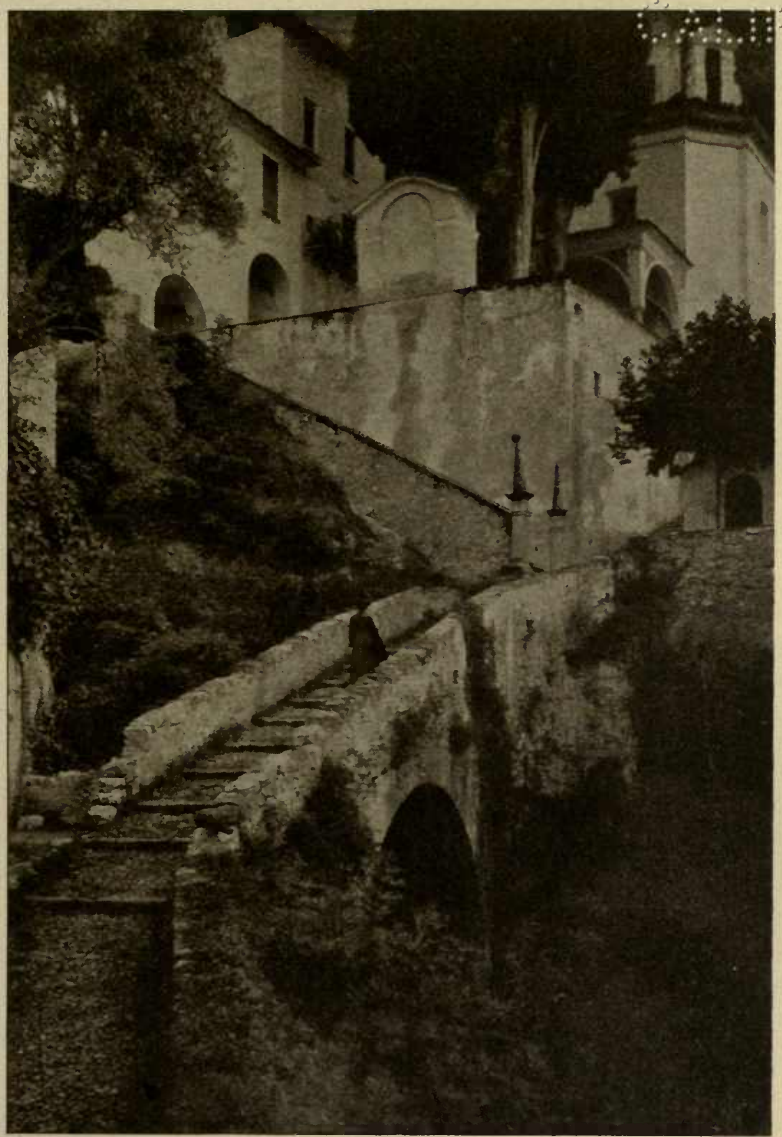
G. VI.

UNIV. OF CALIF.



STUDY
BY·HER
MANN·O
KOSEL

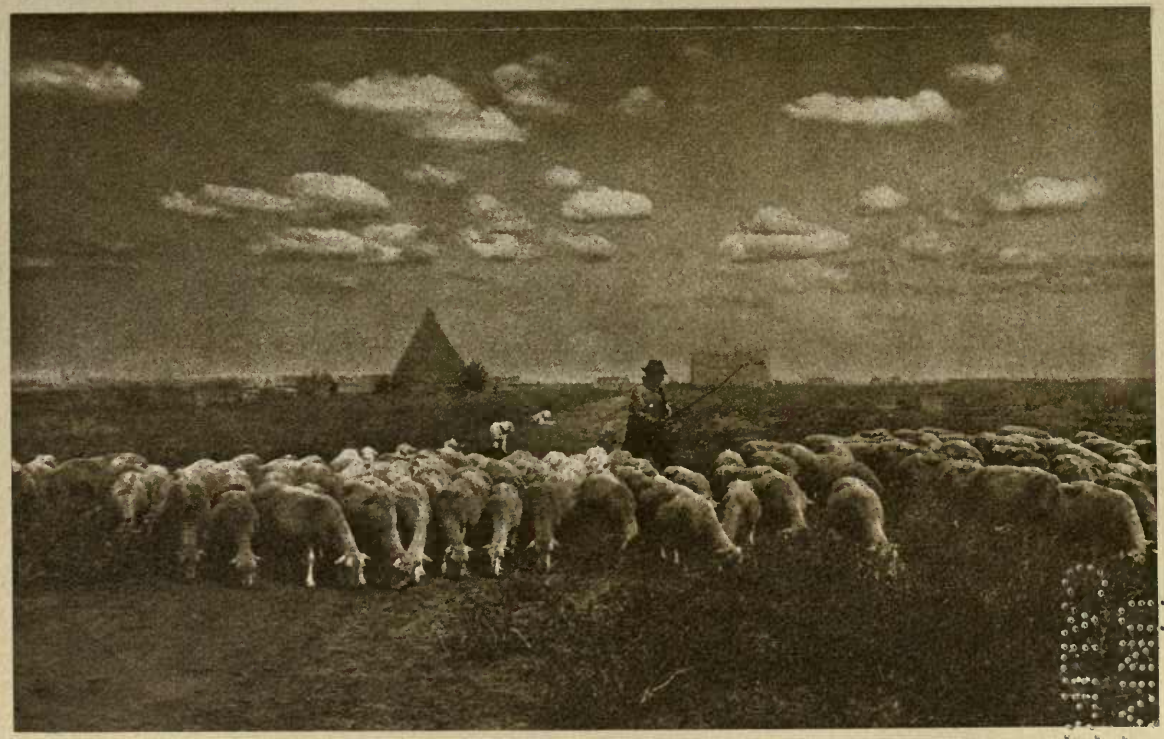
G. VII.



ROMANTIC LANDSCAPE BY DR H HOEK

UNIV. OF
CALIFORNIA

G. VIII.



FLOCK·OF
SHEEP·IN
THE·CAM
PAGNA·B
Y·L·KUS

G. IX.

SUMMER
BY·HUGO
ERFURTH

UNIV. OF
CALIFORNIA

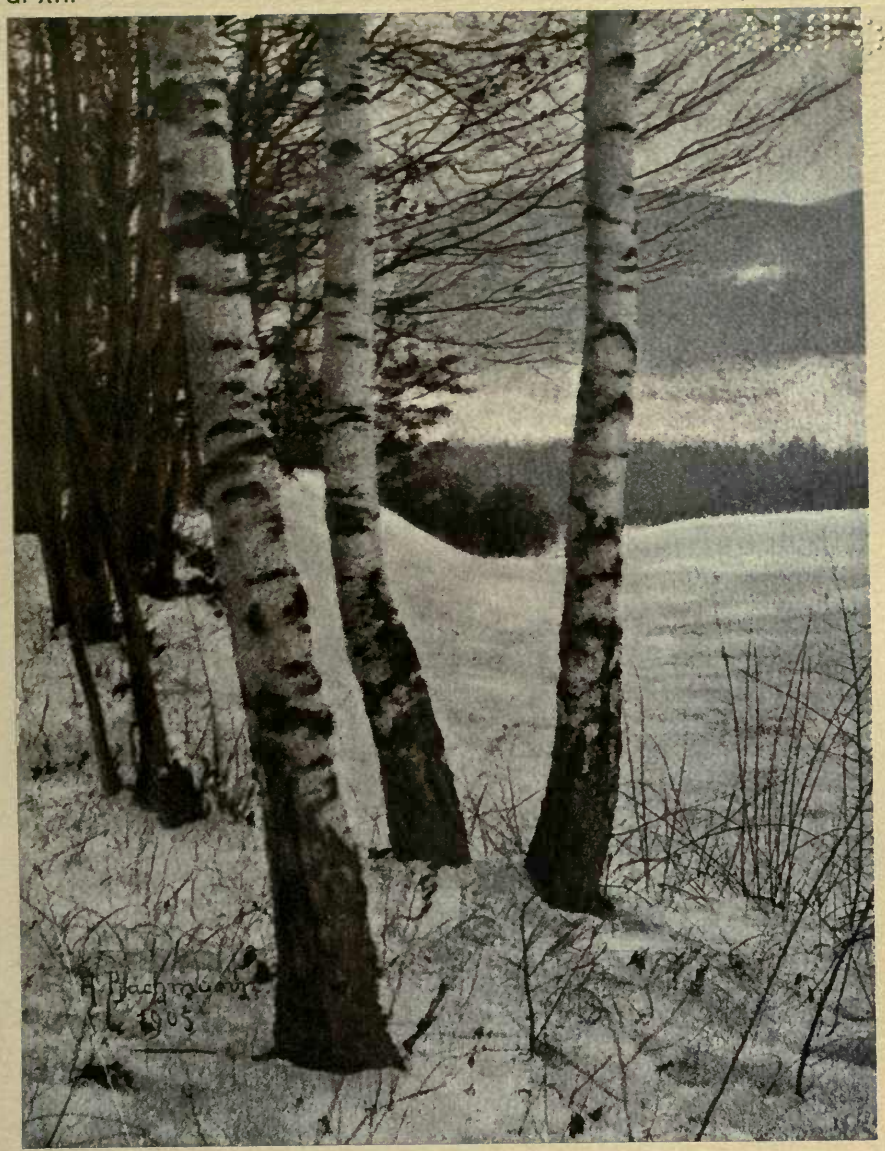
HEAD
STUDY
BY · R
DÜHR
KOOP

UNIV. OF
CALIFORNIA

G. XI.

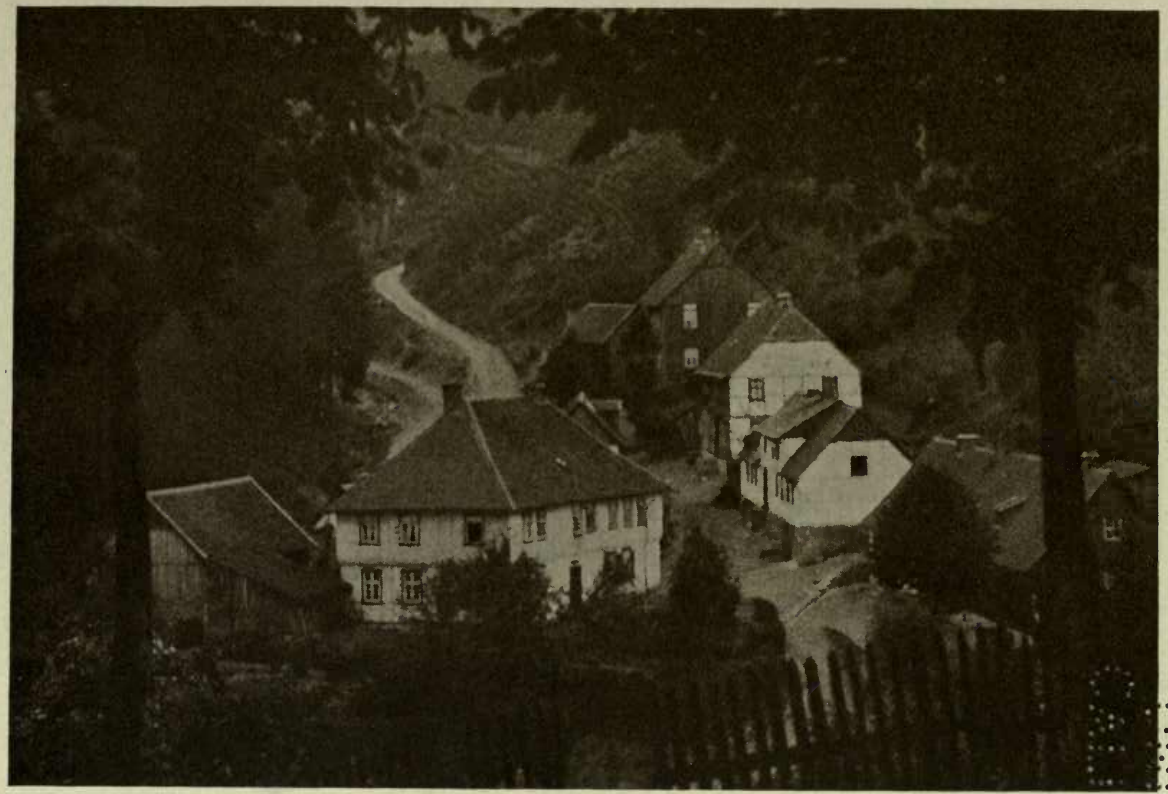
THE MILL STREAM BY ERNST MÜLLER

G. XII.

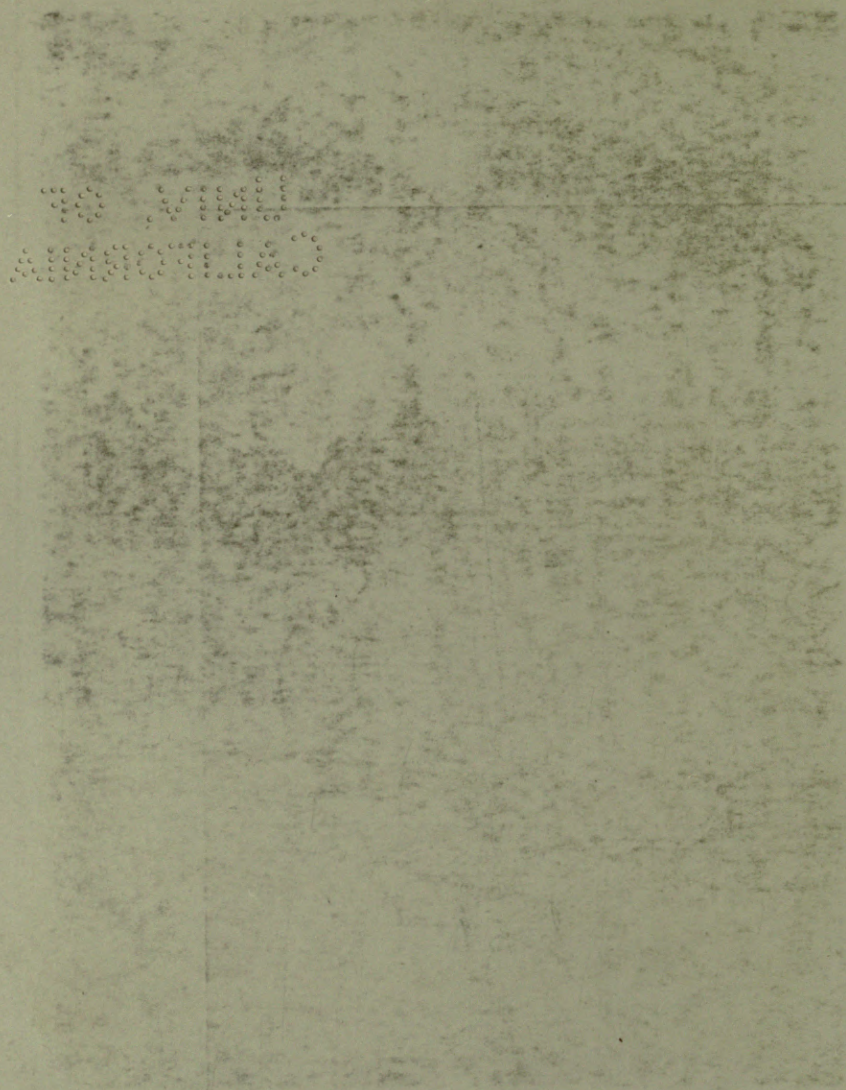


BIRCH TREES BY DR BACH MANN

G. XII.



A·HARTZ
VILLAGE
BY·H·W
MÜLLER



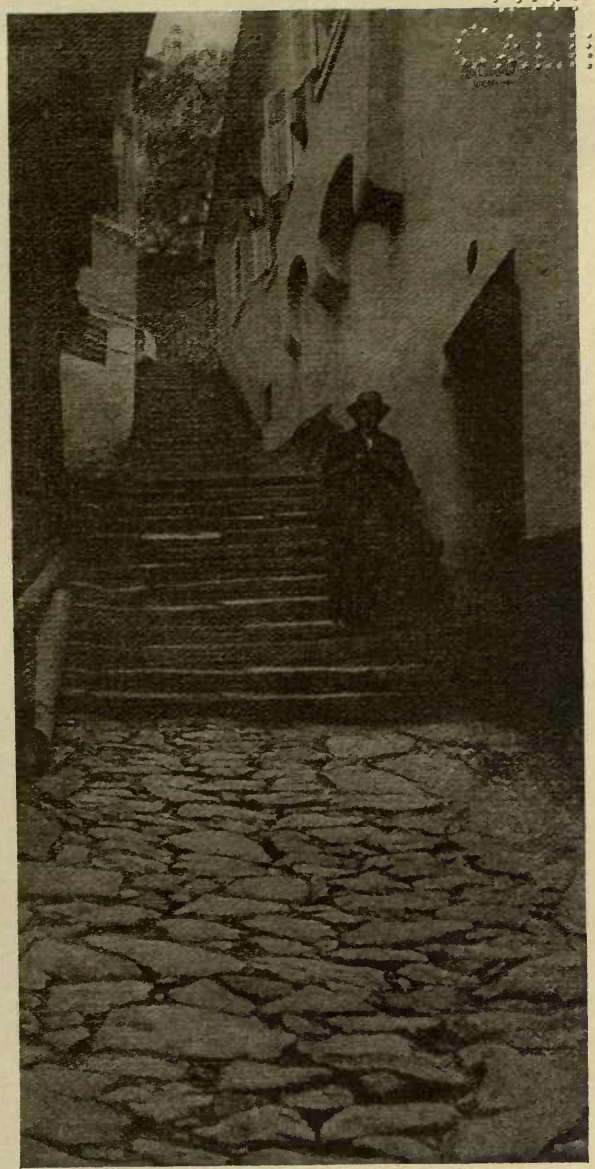
G. XIV.

MEMOR
IES·BY
R·DÜHR
KOOP

UNIV. OF
CALIFORNIA

G. XV.

UNIV. OF CALIFORNIA



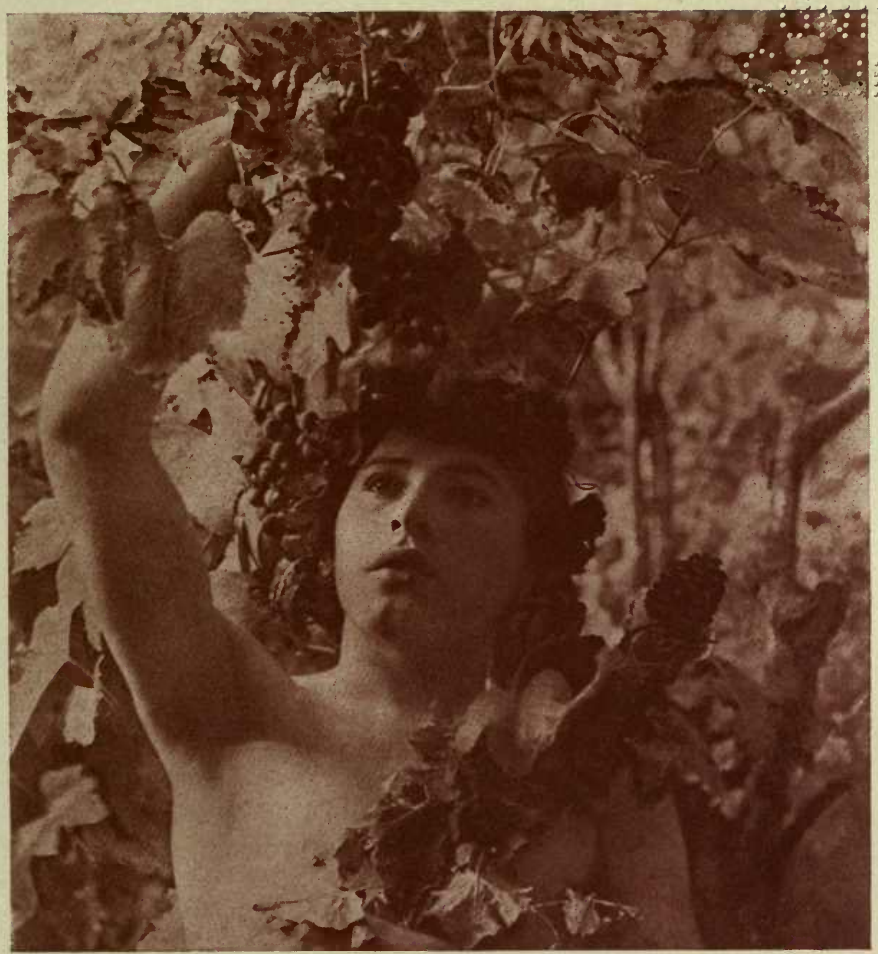
THE · OLD
STEPS · AT
WACHAU
BY · A · LÖWY

UNIV. OF
CALIFORNIA

G. XVI

A · QUIET
RETREAT
BY · KARL
PROKOP

G. XVII.



BACCHANTE
BY · PAUL
PICHIER

UNIVERSITY OF MARYLAND

ARTISTIC PHOTOGRAPHY IN ITALY. BY DR. ENRICO THOVEZ

S in other countries artistic photography in Italy is not altogether the creation of recent years. Here, as elsewhere, "artistic photographs" were produced long before the artistic characteristics which cause them to be placed in a special category had come to be recognised by that designation. Moreover, although the artist temperament had long since discovered the secret which in so short a time was destined to revive photography, the ideas then prevailing were not too favourable to that expansion. What one cared chiefly for was the clearness of the details, the precision of the background, the exactness of the exposure to the light—in short, the principal regard was for purely technical qualities. The blurred outline, the dim background or the deliberately prolonged *pose* was barely tolerated: such, it was severely remarked, was not "real photography."

Some fifteen years since it was ideas of this sort which influenced the decisions of the judges at photographic exhibitions: sheer photography absolutely dominated the artist.

Photography underwent the same evolution as painting. Just as the realistic painters chose the least ephemeral conditions of the atmosphere—full sunshine, or total greyness—in order that they might the more conveniently and the more vigorously study reality, and with no thought of representing it in its less expressive moments, so the photographers, equally lacking in poetry, and equally blinded by the infantile belief that perfection lay in sharpness of contour, in pitiless precision of details, selected nature's sunniest moments, the disagreeable result being the suppression of sky and cloud, and all the mystery of the background. Woe to him who dared neglect to "diaphragm," or had not all his planes exact, or was so bold as to allow himself a little excess of exposure in order to obtain softer greys!

Photography of this sort, based on the advice of photographic manuals compiled by manufacturers and founded on the dogmas of chemistry and optics, was naturally altogether devoid of poetry: it simply succeeded in distorting nature by producing a sort of congealed and geometrical image, which so far from being true to Nature was simply a miserable treachery: a result easily arrived at, seeing that

the climate of Italy is not so niggardly with its sun as are some of the northern countries.

But things have changed greatly since those days. One got to understand that even sharpness of detail could not be the supreme object of photographic art, but that, on the other hand, this very regard for precision checked reality and killed all the poetry in Nature.

The artistic movement began to make itself really felt for the first time at the Photographic Exhibition in Florence in 1895. M. Guido Rey, an artist whose name will often recur in these pages, exhibited at the exhibition just mentioned a magnificent set of his Greek and Roman compositions, and achieved great success.

A start had been made; and the Photographic Exhibition of Turin in 1897 showed the remarkable superiority of artistic photography over the simple work of the professional photographers. Nevertheless, the products of the two tendencies were still mingled, and in their judgments juries were often embarrassed by having to decide between qualities that were purely photographic and those showing artistic feeling.

At length came the first International Exhibition of Artistic Photography, held at Turin in the course of the first International Exhibition of Modern Decorative Arts in 1900—an exhibition which was destined to throw light upon the whole question and to establish artistic photography in its proper place.

As its name indicates, this was the first really international exhibition of photography held in Italy, and devoted exclusively to its artistic side. Among the judges were many artists, including some of the best painters and sculptors in Italy, and their illuminating judgments did justice to the efforts of the Italian photographers who had to stand the rivalry of the champions of foreign nations.

The five diplomas of honour awarded to the Italian section at the Turin Exhibition furnish us with the names of MM. Guido Rey, Vittorio Sella, Giacomo Grosso, Cesare Schiaparelli and G. Gatti Casazza, and much as I regret that we must needs confine ourselves to these artists alone, I hope they may serve our purpose as illustrating the principal categories of photographic art in my country: decorative composition, portraiture, and landscape.

M. Guido Rey is beyond doubt the most finished of the Italian art photographers. One perceives that he has studied the problem profoundly, and that not until he had formed a clear notion of his object and its means of attainment did he start on his work. The picturesque composition which is his province boasts notable

devotees among all nations : nevertheless there is in M. Rey something special, something personal, which sets him well ahead of his *confrères* and rivals. The chief defect in picturesque compositions, whether they be of the *genre* type or have a sentimental, idyllic, or tragic *motif*, is generally the lack of intimate conviction. One sees only too clearly that the artist has placed his models in position and made them pose before him : the too-evident photographic reality has prevented the composition from gaining the impersonal region of art. With that defect is usually associated a lack of care as to the *milieu*, which too often reveals a setting hastily improvised and devoid of all illusion. This is particularly evident in those compositions which aim at reviving the days gone by. One has seen all sorts : Greek scenes or Roman scenes, mediæval or Renaissance, Seventeenth-Century or the 1830 period, wherein the modern model was but too clearly visible beneath its stage garments and false hair, and had nothing whatever to do with its surroundings.

There is nothing of that sort with M. Rey's work. His merit consists precisely in the fact of his having realised that in order to obtain complete illusion and poetic suggestion one needs remorselessly to banish painted backgrounds and rocks of cardboard. When M. Rey desires to represent scenes of antiquity he chooses in the open air the poetical spot required, and there, on the grass and near the cypress trees, he disposes real fragments of Greek or Roman architecture, low-reliefs and Hermes, *exedras* and altars.

This ardent and discriminating collector of draperies, arms, and ceramics had only to turn to his own "properties" to find the wherewithal to supply his *décor* with the complete illusion necessary. But that would have availed him nothing had he not possessed the faculty of seeking out, and the good luck of finding, exceptional models capable of grasping the artist's ideas and identifying themselves with their parts.

These are the elements : to extract therefrom the Work of Art, the talent, the taste, the knowledge of M. Rey were required. In the art of distributing masses, calculating effects of light and shade, lowering tones, melting outlines and filtering light he is unsurpassed. He has no pretension to pose as a creator ; indeed, he honestly acknowledges his indebtedness to those who have inspired him. And rightly he has chosen his masters from among the great painters, and has sought to discover the secret of their beauty and to follow the example of their teaching. Seeing that he has adventured into almost every period M. Rey has had to change his guide very frequently. When he was composing his Græco-Roman scenes he

relied for his groundwork chiefly on that impeccable master, Sir L. Alma-Tadema ; and when it came into his head to vivify the rich costumes of Japan and its knick-knacks in some scene from the "Land of the Rising Sun" he did not forget Outamaro ! But if his fancy turned to the seventeenth century and the Netherlands his masters were Van der Meer and Pieter de Hooch, Terburg and Metsu, while Watteau, Chardin and Fragonard took their place when the field of operations came to be transferred to that graceful period, the Eighteenth Century in France. I have seen, too, by M. Rey, pagan idylls which made me think of Böcklin, and the name of Dagnan-Bouveret comes to one's mind on looking at his Breton pictures.

But M. Rey has no idea of making cheap imitations of famous pictures by means of photography ; far from that. Although at times he may depend upon the great masters for his starting-point, he nevertheless constructs his scenes with entire freedom of mind and with personal feeling ; and certain of his compositions—as, for instance, *L'Enfant qui lit près de la fenêtre*, for whose *motif* he is responsible to no one—suffice to show that he can very well walk without assistance when he desires, and that it is nothing but a feeling of devotion and admiration which induces him at times to turn to the models of High Art.

M. Guido Rey started, as I have already remarked, by reconstructing Greek and Roman scenes, and some years ago THE STUDIO devoted several articles to this classical series. It suffices, therefore, to recall this portion of M. Rey's ideal domain by means of just two *motifs*. The first of these is a little scene representing two Greek women leaning over a terrace, with the sea below, a Hermes on the one side and an oleander on the other. Near by is a basket of fruit. The women are looking down and laughing at something that amuses them.

The *Invocation* shows a poet, crowned with oak-leaves, standing near an altar, whence rises the smoke of the offering. Majestic black cypresses tower overhead, and the poet stretches out his arms towards the god of his adoration. Words cannot express the cleverness of the composition, the spirit of the poet's face, the skilful handling of the light.

From antiquity we pass now to the seventeenth century. No longer does Alma-Tadema preside over the *scène de genre* ; the great Dutch painters of interiors, the great masters of technique, now prevail—Terburg, Metsu, and Vermeer.

See this *Fumeur de pipe* leaning on the table, his face shaded by a

big felt hat, who looks at one so slily as he holds in his fingers the long and slender tube of clay. At once one remarks how great the care for historic accuracy in costume and in details bestowed by M. Rey on his compositions. The same figure appears in the next picture, *Prélude*. A lady is playing the guitar, and the man seated at the table looks at her and listens. Terburg need not have hesitated to sign this most harmonious composition. From the photographic point of view the exquisite softness of the blended tones is remarkable, for they rid the *ensemble* of all trace of photographic realism and translate the work into the sphere of individual creative art.

With the *Déjeûner intime* we start the numerous series of works devoted to subjects inspired by the graceful and frivolous period of Louis XV. The gallant and the sprightly *soubrette* have finished their little meal, and their chatter is becoming more intimate. The joyous, *piquant* character of the laughing life of the age is herein depicted with much humour and grace, while, historically, the setting is perfect. Quite different in sentiment is the scene which follows, entitled *Un coin tranquille*, in which we behold a lady seated near a window, working at her embroidery in quiet meditation. The *Lecture de la Bible* and the *Communiante* transport us to the pious land of Brittany. In the one it is the father who is making his child read from the sacred Book ; in the other the mother or the elder sister is arranging the young *communiante's* veil. This last is, perhaps, one of M. Rey's most successful scenes ; it is of high artistic value, and is admirably composed. The feeling it produces is deep and mystical ; the dreamy softened light has a delicacy quite in keeping with the poetry of the subject. A ray of sunlight glides through the window-panes across the light texture of the curtains, and, playing among the folds of the pure white veil, lights up the face of the young girl as with an aureole. Thus the poetic suggestion of the theme is obtained by a poetic effect of light. From the technical standpoint this is one of M. Rey's happiest efforts. Some of the critics, surprised by the harmony of its light and shade, even suggested that certain of the whites were obtained by retouching, of which, however, there is not the slightest trace, either here or elsewhere.

In every way worthy of a place beside this last work is the scene of the *Enfant qui lit*—a child reading near a window, seated in a large arm-chair. Here again we have an effect of half-light. This work may be described in very few words : a curtained window, a child wearing a little cap, a cushion, a table cover, a vase with

flowers. With these simple elements, skilfully disposed, M. Rey puts a delightful picture before our eyes. Here again it is the light, rather than the design, which plays the principal part. That portion which is in shadow is exquisite in its *nuances* and marvellous in tone, and the face is enveloped in air and light. We are made to feel the sweet intimacy of the closed and silent room by the irresistible skill whereby the artist conceals his art; for he must have studied everything deeply to produce such a result, which may well be described as perfect.

L'Enfant à la cage depicts a child reaching up the wall with a piece of bread in his hand, trying to get at a bird-cage. This little bit of *genre* is happily invented and delicate in tone—a most agreeable study in whites and greys. In strong contrast we have the *Communiantes*, veiled, and walking through the glade, fringed by tall cypress trees, under the soft light of the spring sunshine. One will at once perceive the beauty of the decorative *silhouette* formed by the setting, and the skill with which, here as always, M. Rey introduces the expressive elements of the faces by eliminating everything which might be superfluous and take up space unnecessarily—a method of procedure which, from the days of the Primitives to those of the Pre-Raphaelites, was ever the secret of those masters who aimed at expressiveness and suggestion.

I must close this brief review of M. Rey's work by drawing attention to his portrait of a lady who is examining an engraving through a *lorgnon*. This photograph shows that, enamoured as he may be of the costumes of other days, the artist does not despise the life of to-day, and when occasion arises knows how to treat it with equal delicacy. Here he gives us a "harmony in light tones"—something suggestive of Lavery and of Boldini.

But, as I have already remarked, the works to which I have drawn attention are but samples. M. Rey's output is very large, and many other works deserve to be reproduced here. But even were that possible, there would always be the risk of giving an incomplete idea of the man and his work, for the reason that he is constantly seeking new worlds to conquer!

M. Giacomo Grosso is something more than the well-known portrait painter, several times a medallist at the Salon, and one of the best and perhaps the most popular of Italian artists. He is also a distinguished amateur photographer, as the two portraits now reproduced will serve to testify. With him there is no anxiety about his *milieu*: in his photographic portraits he follows the path dear to the artist he loves so passionately—Rembrandt. Like him, he seeks to

concentrate all the interest in the face of the model, bathing in darknesss the remainder of the figure and its surroundings. This process is strikingly exemplified in the portrait of the sculptor Reduzzi, which might well be styled a "harmony in black and silver," and has a thoroughly Rembrandtesque savour. More interesting still is the *chiaroscuro* in the portrait of the old painter Dellcani, in which the expression of the face, worn and wrinkled by age, is admirable in its force of character and its poetic suggestiveness.

There is no need to introduce M. Vittorio Sella, of Biella (Piedmont), to the English public. For twenty years past his magnificent photographs of mountains have made him justly celebrated among Alpine climbers and photographers.

None has been more successful than he in seizing the tones and the forms of Alpine nature by photographic means. Immaculate technical quality, and a deep feeling for the poetry of the mountain, combine to make his photographs real pictures. In him the light down of the mist, the glacier, the rough and jagged peak, the delicate shadows falling on the snow, have an unequalled interpreter. The photography of mountain tops, which before his time had been nothing but a graphic document wherein Nature was made artificial and despoiled of its atmosphere and its delicate *nuances* of light and shade, has grown in his hands to be a work of art. He realised that in order to convey the sense of the grandeur of these Alpine giants one had not, as had been the photographer's custom, to seize them in an absolutely clear atmosphere, with the sun chasing away every trace of shadow, but rather one must take them, as it were, by surprise in the delicate hours of dawn or nightfall, when the peaks are surrounded by clouds or veiled in mist.

But M. Vittorio Sella has not confined himself to the illustration of the most picturesque parts of the Alpine ranges. He has travelled far and wide, to seek other subjects in the mountainous districts of Asia and America. He has gone to the "frosty Caucasus," to the Himalayas, to Alaska, and, in the suite of the Duke of the Abruzzi, to Mont St. Elia ; and therefrom has brought back some astonishing series of pictures, full of poetry, grandiose and fascinating.

First we have the impending storm, a fantastic cavalcade of clouds, photographed from the Cabane Sella, at Castore, in the Monte Rosa group, wherein the heavy masses of vapour floating across the valley are impregnated with a tragic grandeur. Then comes the *Tour Ronde*, the peak which rises from the middle of the Mer de Glace, in the Mont Blanc chain. The airy cloud, penetrated with light, which crowns the blackness of the rock, subdues the brightness and invests

the landscape with a delicacy which only those who have worked in the Alps can appreciate. They, at least, will know how hard it is to obtain such an effect amidst the dazzling glare of the snow.

No less poetical or delicate is the view of the Ushba, taken from the summit of the Soanezia. The Ushba is the Matterhorn of the Caucasus—a two-peaked Matterhorn—and here we see it rising in its majesty through the mists of the dawn from the deep valley which still sleeps buried, as it were, in the shade.

Fantastic as a vision is *Mount Siniolchun at Sunrise*. Here we are in the Himalayas. This gigantic mountain, 22,570 feet high, rears its head like some unreal thing, some fabulous vision which soon must melt into the nothingness whence the fickle swaying of the mists would seem to have made it emerge as an optical illusion.

M. Gatti Casazza, of Ferrara, has devoted himself to the study of picturesque effects of light in the most melting hours, on the surface of the lakes of Upper Italy. Sunset scenes, twilights, fishermen on the beach, watering flocks—such are the themes to which he has devoted a rare sense of the poetic and the picturesque, and an equally rare skill in detaching his *motif*. Remarkable among his productions are *Fishermen on the Beach*, which in its dimmed outlines admirably suggests the melancholy of the nightfall, and a *Sunset in the Clouds*, full of fine tragic feeling, a landscape wherein realism has gained, without retouching or trickery of any sort, the strange savour of a *paysage de style* ; also another serene sunset on a lake, still as a mirror, in which is the reflection of a boat moored to the bank.

M. Cesare Schiaparelli, of Turin, is another amateur of distinction who has devoted himself particularly to bichromate studies. His production is perhaps somewhat unequal ; but at times he produces the most charming results. One of his works represents an old woman driving cows towards their shed, and standing out in profile against the vast conflagration of the sinking sun ; another shows an old shepherd watching his sheep as they nibble the grass in the sad autumn twilight. These subjects strongly recall Millet, and as strongly suggest his sense of poetic grandeur.

As has been remarked already artistic photography in Italy numbers among its adepts many other valiant workers, but it would be useless to attempt even to name them, seeing that there is no space to reproduce their works, and words are but feeble substitutes. Nevertheless I hope I have done something to show that Italy is taking her full share in an enterprise the object of which is to revive photography by breathing something of art thereinto.

ENRICO THOVEZ.

EVENING
LAKE·COMO
BY·GATTI
CASAZZA

UNIV. OF
CALIFORNIA

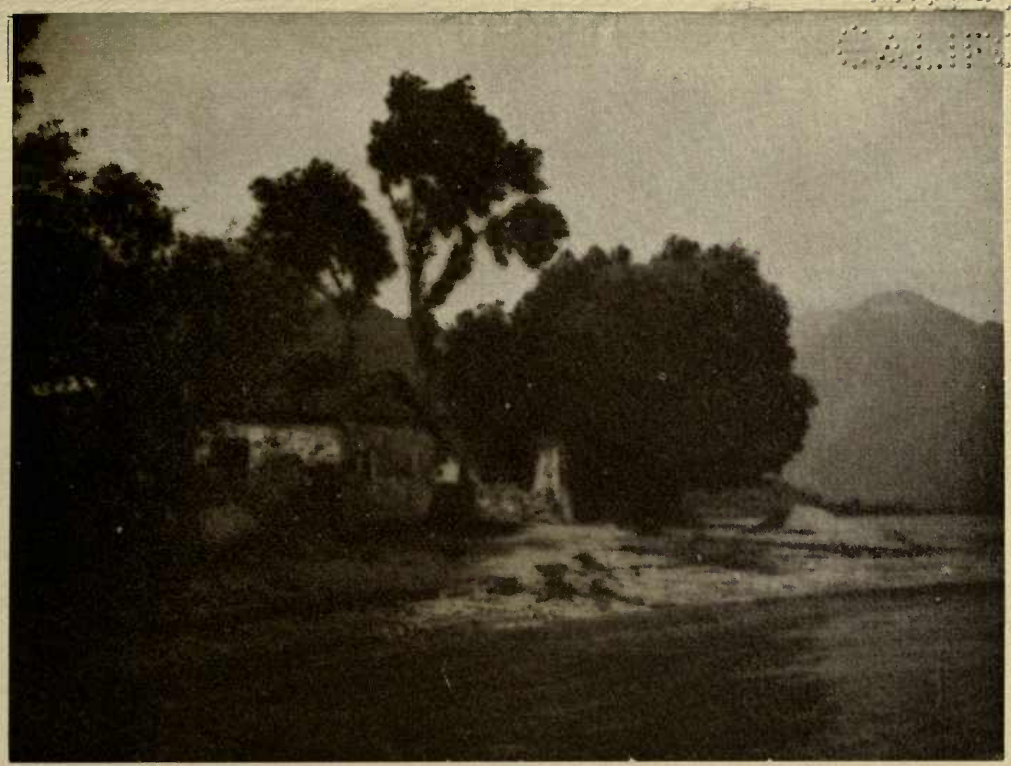
I. II.

UNIV. OF
CALIFORNIA

PORTRAIT
OF·A·LADY
BY·G·REY

UNIV. OF
CALIFORNIA

I. III.



HOUSE·BY
THE·LAKE
BY·GATTI
CASAZZA

UNIV. OF
CALIFORN

I. IV

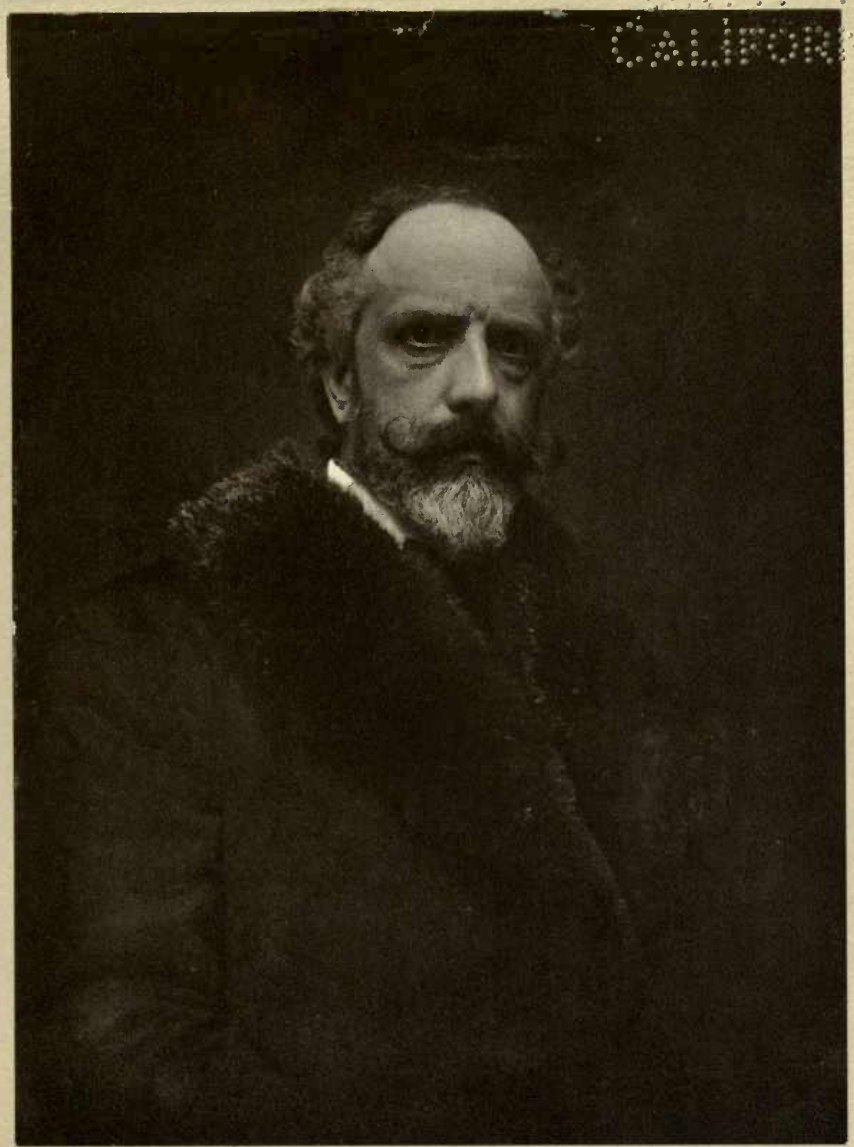
THE·PLANK
BRIDGE·BY
C·SCHIAP
PARELLI

UNIV. OF
CALIFORNIA

A·QUIET
CORNER
BY·GUI
DO·REY

UNIV. OF
CALIFORNIA

UNIV. OF
CALIFORNIA



PORTRAIT
BY·GIACOM
O·GROSSO

UNIV. OF
CALIFORNIA

I. VII.

CLOUDS
GRAIAN
ALPS·BY
V·SELLA

UNIV. OF
CALIFORNIA

I. VIII.

UNIV. OF CALIFORNIA

LAKE·SC
ENE·BY
GATTI·C
ASAZZA

UNIV. OF
CALIFORNIA

I. IX.

SINIOL
CHUN · AT
SUNRISE
BY · V · SELLA

UNIV. OF
CALIFORNIA

PICTORIAL PHOTOGRAPHY IN BELGIUM.

HE advance of pictorial Photography in Belgium has not been, perhaps, so rapid as many of those who watched its inception anticipated; nor has it, indeed, progressed along the lines which prophets might have ventured to lay down. L'Association Belge de Photographie, which was founded thirty-one years ago, and nowadays possesses affiliated sections in most of the larger towns of Belgium, has done much for the art of photography, and numbers amongst its members many who are advanced workers with an international fame. And to this organisation must be attributed much of the progress in more pictorial methods of the last decade. It was not, however, until quite recent years that any serious attempt was made to lead the work of Belgian photographers into more artistic channels similar to those which had their culmination in the establishment of the "Linked Ring" in England and the Salon of the Photo Club de Paris in France.

The establishment of "'L'Effort' Cercle d'Art Photographique" in 1900 was, however, a step in the right direction.

Since the "pictorial idea" in photography became the goal of Belgian workers there has been considerable progress made, much of which is traceable to the members of the Brussels section of the Association Belge de Photographie, and the recognition by Belgian art authorities that the best in photography can lay some claim to kinship with the art of painting.

As we have before said, progress in pictorial photography has been slower than might have been anticipated, and we are inclined to attribute this circumstance to two factors: the absence of native publications of outstanding ability and excellence more particularly advocating the art side of photography, and the fact that there has somehow or other appeared—at all events till quite recently—to be a lack of enthusiastic initiative amongst even the more prominent workers, who, having mastered the technical side of their art, have seemed, many of them, to hang back in developing that knowledge along the more artistic lines followed by their French and English *confrères*.

Indeed, the French influence in Belgian work is not, so far as the

examples which have come under our immediate notice at various times by means of exhibitions and reproductions are concerned, so marked as one would naturally have anticipated. Rather has the influence of the German and Austrian schools been traceable. In much of the work we refer to there has been an inclination to heaviness of handling, solidity of composition, and lack of sentiment, and of the lighter and brighter atmosphere, which features distinguish also the work of quite a number of German and Austrian pictorialists. To M. Chas. Puttemans, a Vice-President of the Association Belge de Photographie, MM. E. Adelot, A. Bourgeois, Ch. Boone, Ch. Masson, Ed. Sacré, M. Vanderkindere, R. Ickx, Léonard Misonne, G. Marissiaux, G. Oury, Maurice Hanssens, Albert Guggenheim, Romdenne, Albert Dietz, L. Claeys, Ferdinand Leys, and Mlle. Alida Daenen, the pictorial movement in Belgium owes much of its success. Most, if not all, of them are known outside their own country for excellent work in various branches of photography, and not a few are frequently represented at the French Salon and other Exhibitions on the Continent in which pictorial work is made a strong feature.

Of the workers just mentioned not represented herein by reproductions of their pictures M. L. Claeys has scored several successes with pictures of peasant life, and *genre* of the nature of his "Sortie de l'Église." Mlle. Alida Daenen has from time to time shown some excellent portraits as well as figures similar to her "Les Dentellières," hung in the French Salon last Spring. M. Maurice Hanssens has become favourably known for his landscapes, figure studies, and forest scenes. M. Romdenne's exhibited work shows considerable pictorial quality, especially his portraits and figure studies of the *genre* of the "Au Miroir" and "Étude de Tête" shown last year at the Paris Salon. Ferdinand Leys, in his "Reflets Vénitiens" and "Dans la Montagne" in the same Exhibition, showed not only a mastery of the technique of his craft, but also artistic appreciation and judgment in the use of his materials. There are, of course, others who might be mentioned in detail did space permit, to whom those who have watched the evolution of the pictorial idea in Belgian photographic work may well look for its future advancement—workers gifted with much technical skill, to which has been happily wedded the artistic sense and appreciation of the beautiful and suggestive in Nature without which success in pictorial work is scarcely to be looked for.

M. Léonard Misonne, one of the leading workers in "gum," has gained an enviable position amongst his Belgian *confrères* by his

beautiful and truly pictorial renderings of landscapes, more particularly of those in which atmospheric effects and marked "lighting" are noticeable. This quality of his work is well seen both in "Sunset," reproduced in the present work, and in his well-known picture, "The Fortress," a fine and almost Turneresque rendering of a subject which in less capable hands would have yielded but an ordinary result. The same quality both as regards atmosphere and effective composition is present in "By the Mill" (also reproduced) where a misty sunlight is exceedingly well rendered.

M. Edouard Adelot is one of the most versatile of workers as he is one of the most energetic and successful of exhibitors. Although only represented herein by a clever *contre-jour* study called "The White Peacock" he has essayed successfully work of quite a different character, and has done good marine work along the Belgian coast similar in *genre* to that with which the names of Mr. J. C. Warburg and Rudolph Eickemeyer have become identified. He is one of the leading pictorialists in Belgium who appear to have been influenced more strongly by English and French masters than by those of Germany and Austria. Few of M. Adelot's pictures are so suggestive of gloom, by reason of their low tones, as are so many produced by his *confrères* who have taken workers of what, for lack of a better name, may be called the Hofmeister-Hamburg school for their masters.

The pictures of M. Edouard Sacré have been well known for some years as those of a singularly artistic and "temperamental" worker. For a long time past an exhibitor at the leading exhibitions in Belgium, France, and other parts of the Continent, and a prominent member of L'Association Belge de Photographie, he has been brought into contact with much that is best in foreign pictorial work. He has made a special study of snow effects similar to his fine picture "Winter in Flanders," selected for reproduction in the present volume. In M. Sacré Belgium possesses a worker of great artistic feeling, and technical skill.

The name of M. Ch. Puttemans is familiar to many English workers, not only as one of the moving and actuating spirits of Belgian photography, but also as that of a prominent and successful worker and exhibitor. Although M. Puttemans has devoted a considerable amount of his time to architectural photography—and in such a land as Belgium the photographer should need no further encouragement than the opportunities for picture making which exist in such profusion—he has won distinction with both landscape and figure studies, and has been well represented by

examples in most of the Belgian Exhibitions of recent years. The picture, "Street in Chambéry," selected for reproduction, forms a good example of his methods in that particular *genre*.

In M. M. Vanderkindere Belgium possesses a pictorial worker of high rank, both as regards technique and artistic taste. In his pictures, which are chiefly landscapes, one finds much of the same qualities which distinguish those of Mr. Horsley Hinton and other English pictorialists of the same school. There is a similar effective grouping of materials not too promising in themselves, the same skilful lighting, and the same sentiment and poetic feeling. Several works we remember bear evident traces of the "English School of Landscape Photography," which is frankly admitted by many leading Belgian workers to "embrace a fine sense of the beautiful in nature, restrained within truly pictorial limits by a skilful use of both material and a sure handling of tone values." In both the examples of M. Vanderkindere's work which have been reproduced herein the qualities to which we have drawn attention are present in a satisfying degree, although reproductions, however carefully made, cannot always do full justice to pictures which rely so much for their charm upon the *nuance* of the original.

M. R. Ickx has done a very considerable amount of good landscape work; his "Rainy Day in the Campine," chosen for reproduction, is representative of his more recent work, and possesses qualities which have given him his position amongst the present-day workers in Belgium.

The portraits and figure studies of M. G. Oury are usually distinguished by much happiness of composition and great technical skill. "The New Song" exhibits much of the painter-like scheme of arrangement which is a marked feature of M. Oury's work.

In M. G. Marissiaux Belgium possesses a worker who shows distinct taste for a pictorial rendering of homely scenes which seldom lack sentiment and charm. The example chosen for reproduction forms a good one both of his *genre*, and of his method of rendering simple materials pictorial.

The advance of artistic photography in Belgium during the last two or three years has been more marked than in a corresponding period in former years, and there is every hope that in the near future that country will take high rank amongst those in which the pictorial in photography is held in repute.

CLIVE HOLLAND.

B. I.

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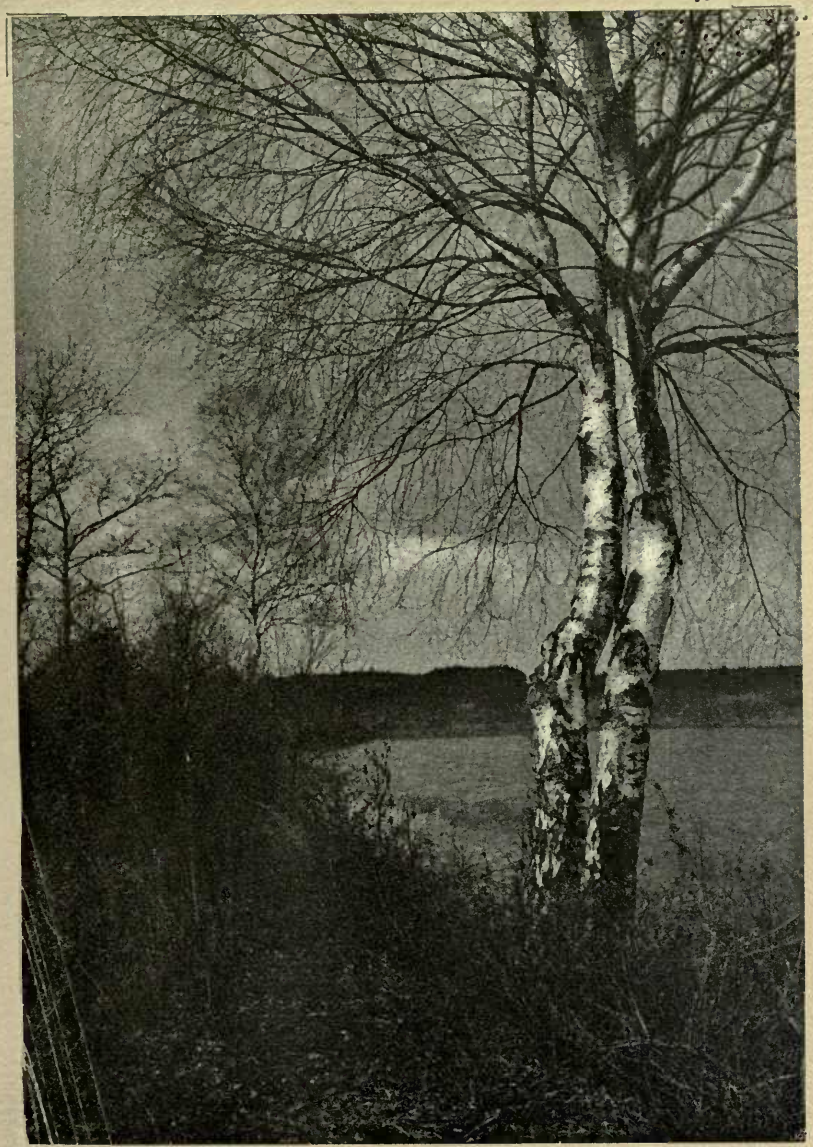

A · RAINY
DAY · IN
THE · CAM
PINE · BY
R · ICKX

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CALIFORNIA

B. II.

UNIV. OF CALIFORNIA

THE NEW
SONG BY
G. OURY

UNIV. OF
CALIFORNIA

B. III.

STREET IN
CHAMBÉR
Y BY CH P
UTTEMANS

B. IV

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AUTUMN
SUN · BY
M · VANDER
KINDERE

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B. V.

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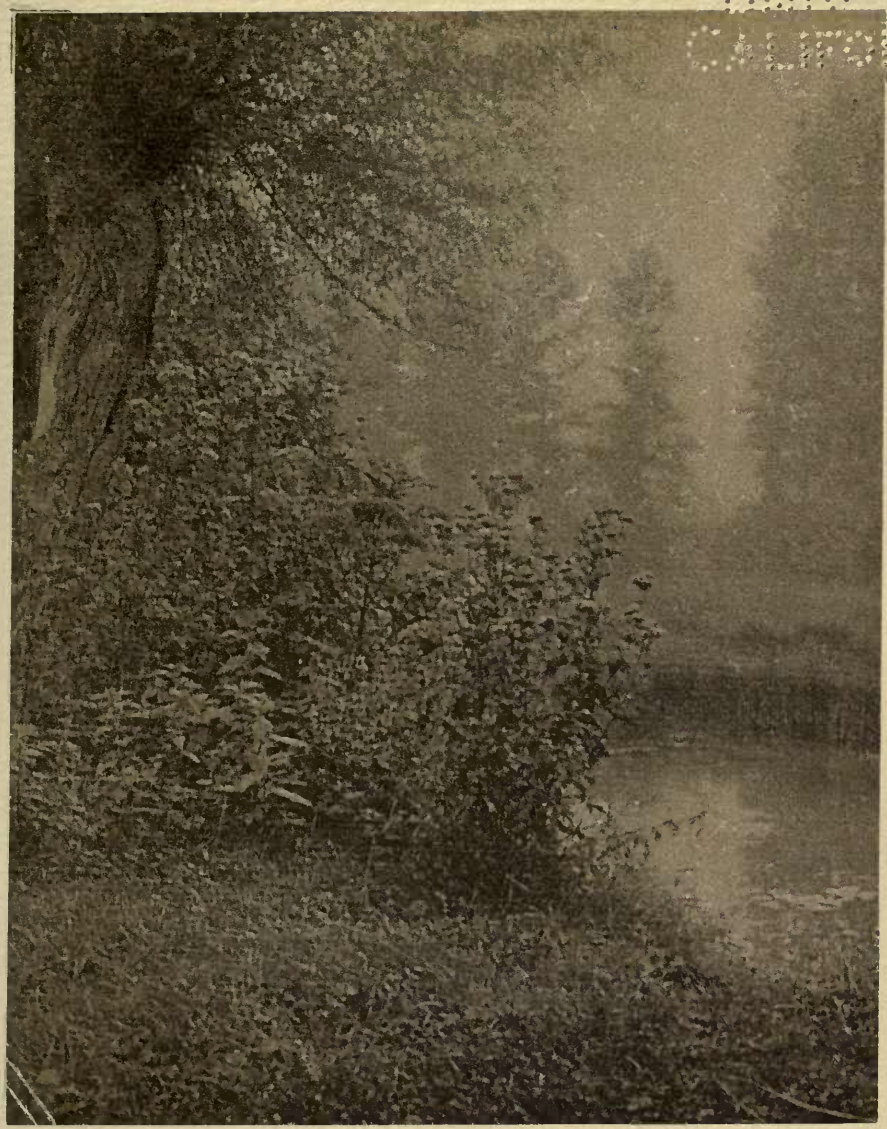

THE·EUPA
TORIES·BY
M·VANDER
KINDERE

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B. VI.

BY · THE
MILL · BY
LÉONARD
MISONNE

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B. VII.

AT·SUNSET
BY·LÉONAR
D·MISONNE

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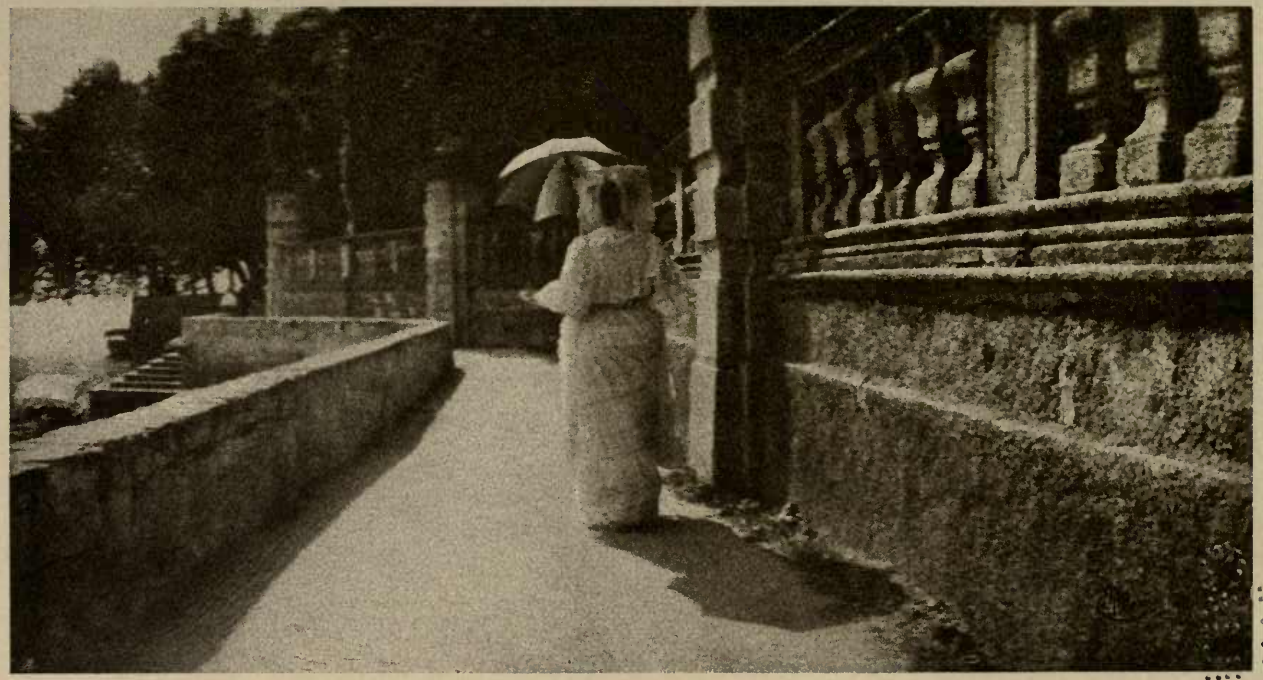
B. VIII.



THE WHITE PEACOCK BY EDOUARD ADELOT

B. IX.

WINTER
IN · FLAN
DERS · BY
E · SACRÉ

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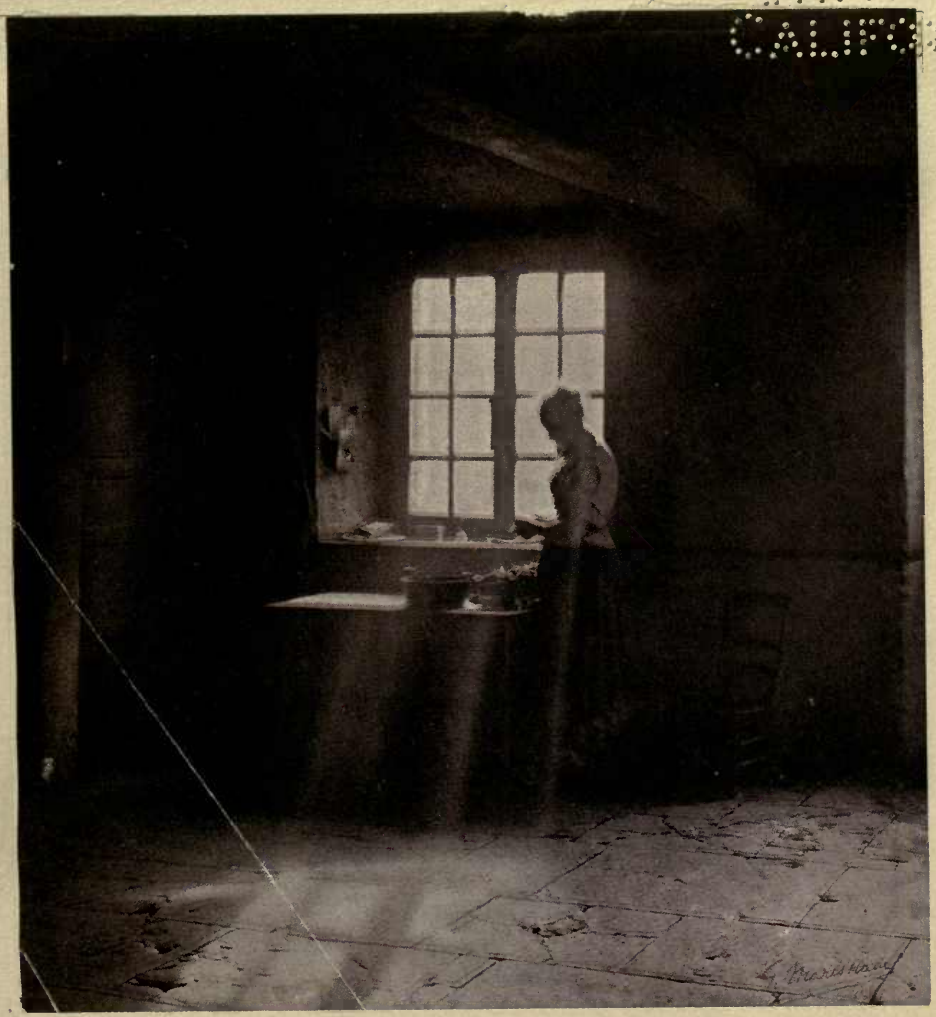
B. X.

UNIV. OF CALIFORNIA



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